continental

film review
for the aware audience

SEPTEMBER 1969

50¢

CONTINENTAL FILM REVIEW
SEPTEMBER 1969

Published and printed in Great Britain monthly since November 1952

Page 2. "Deine Zärtlichkeiten"
Page 4. Catherine Spaak in "The Libertine", not to be confused with "Les Libertines" on page 16
Page 6. Bergman Books
Makavejev Profile.
Page 8. The French Underground Cinema by Jean-Pierre Bouyxou
Page 10. "Tumult" — a new Danish film (Amanda Films)
Page 12. French Notes
Page 14. New German Productions
Page 16. Dave Young's latest film: "Les Libertines"
Page 18. From Italy
Page 20. New Italian Films
Page 22. Guys and Dolls
Page 25. Festivals: Berlin and San Sebastian
Page 26. Happening this month
Page 28. Edinburgh Festival
Page 30. Swinging Edinburgh.
Moscow Awards.
Page 31. CFR Book Service

CFR SUBSCRIPTION RATES
All countries 2nd class surface mail.
6 months — 15/- (USA $3.00).
12 months — £1.10.0 (USA $3.00).
By Air Mail. 12 months:
Europe £2.8.0. USA and Countries outside Europe £3.14.0 ($12.00).
Australasia, Pacific and Far East: £4.0.0 ($13.00) postage included.
EURAP PUBLISHING CO. LTD.
71 Oldhill Street, London, N.16.

Second Class Postage Rates paid at New York, N.Y.

Printed in Great Britain by Letraprint Company, 71 Oldhill Street, London, N.16, for Eurap Publishing Co. (London) Ltd., 71 Oldhill Street, London, N.16. Tel. 01–806 7368.

Front Cover: Catherine Spaak and Jean-Louis Trintignant in "The Libertine" Cinecenta. Aug. 14th.

TENDER AFFECTION

a new film by herbert vesely

Above: From Herbert Vesely's new film "Tender Affection" (The German title is "Deine Zärtlichkeiten"). The film is based on the novel of the same name by the Dutch-Spanish writer, Esteban Lopez, who lives on Ibiza. The film is produced by Peter Schamoni.

CHRISTINE AND STEFAN, brother and sister, meet for the first time in Baden Baden. Their parents have long been divorced and he, now seventeen, has been brought up in Baden Baden with his mother, while she, six years older, has lived with her father in Spain.

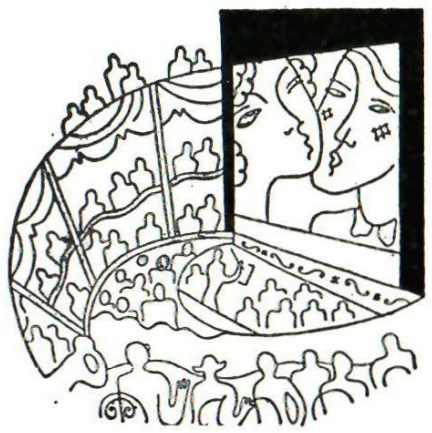
They like each other immediately and an affection is born of mutual sympathy and tenderness.

Six months after their first brief meeting he goes to Spain to see his father. He soon realises that Christine is the kept mistress of a Spanish aristocrat and leads a life of lies but it makes no difference to his attraction for her. But recognizing the impossibility of his feelings he goes with other girls, but without finding the rapport he has with Christine.

Gradually, too, Christine comes to see that her friends mean little to her and that her feelings for Stefan are deeper than she supposed. She too accepts the impossibility of the situation and goes to Ibiza where later Stefan finds her in a third-rate pensione.

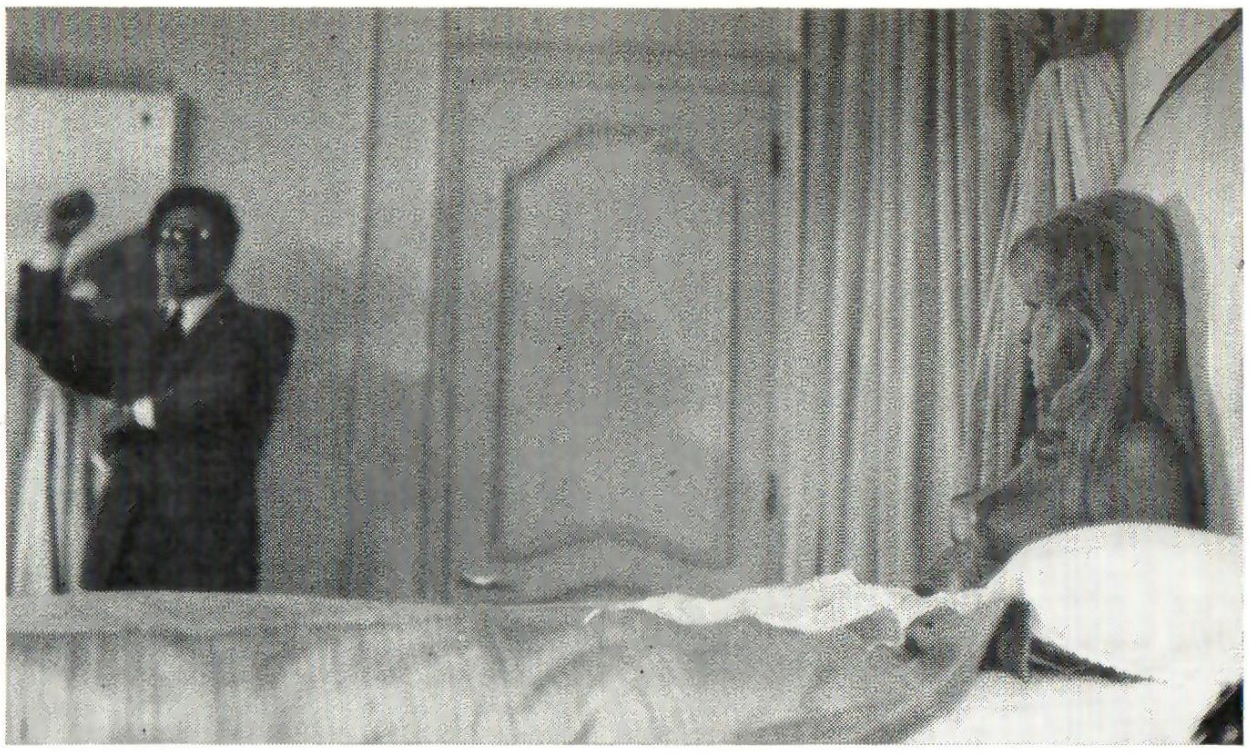
She asks him to stay with her but he returns to Germany where he finds a girl Monika, who helps him to come to terms with his problem. They marry and have a child then later spend a holiday on Ibiza where they meet Christine.

They meet without embarrassment and it seems as if some acceptance of the situation might develop — until it becomes clear to Christine that Monika is the strongest of the three and her marriage and love will triumph.

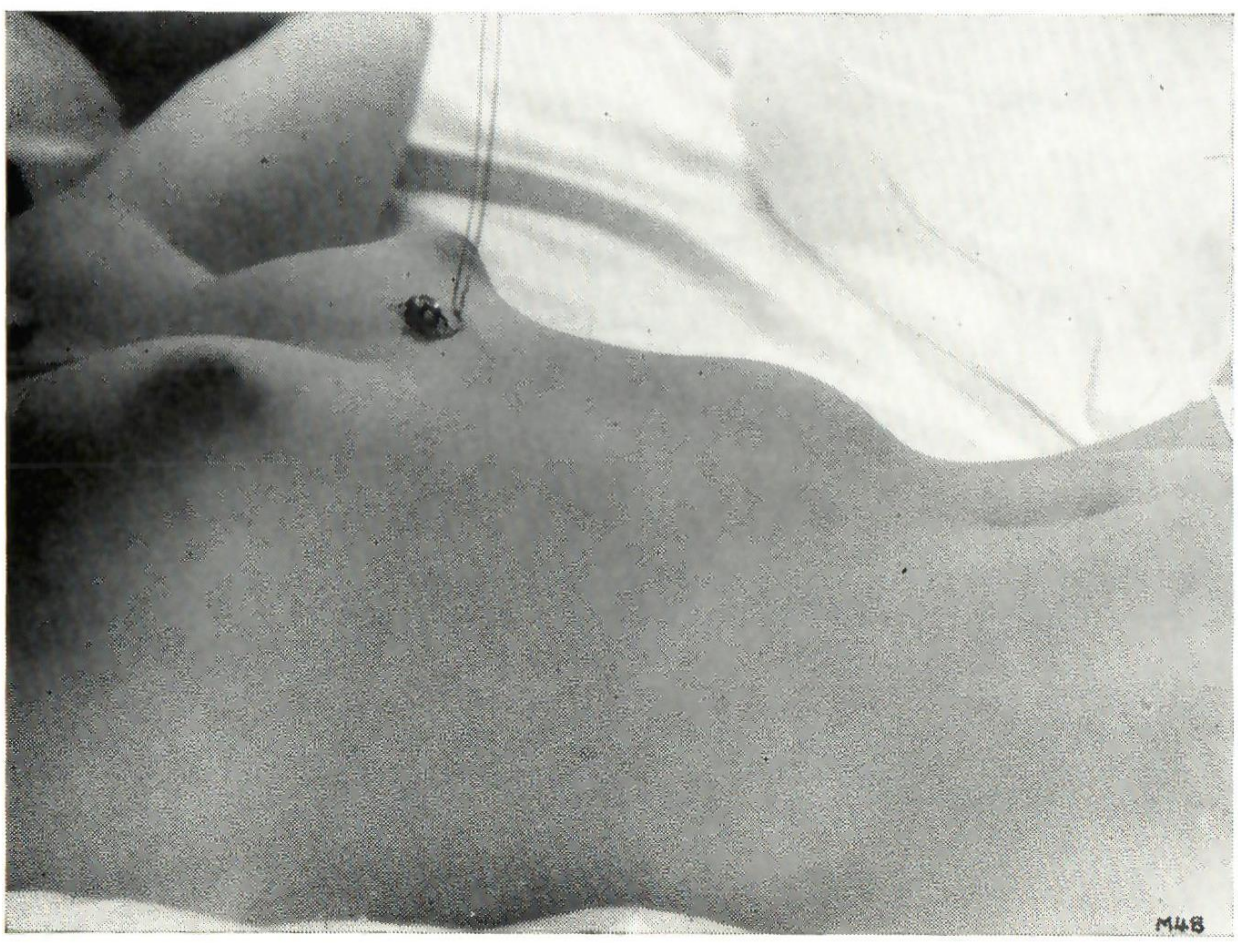


Below: A scene from "Tender Affection" which stars Doris Kunstmann, Ulli Lommel, Bernhard Wicki, Irene Soderberg and Julio Pinheiro.

The Libertine
at cinecenta



Right: From "The Libertine", a new Italian film coming to the Leicester Square, Cinecenta.



MIMI (CATHERINE SPAAK) is an attractive young widow who is disconcerted to find that the loss of her husband has not left her with that desolate emptiness one would have expected. Her husband, of course. respected her, and perhaps this respect made a true intimacy impossible. Indeed Mimi begins to wonder if such a true intimacy is anything but a figment of the imagination of romantic writers.

Until the day she discovers that her late husband led a secret but unusually imaginative sex life based on a flat entirely designed for pleasure, complete with Japanese prints and mirrors and a film projector.

Her immediate contempt is gradually tempered by curiosity and she is slowly drawn into this new world of exciting experiences and uses all the facilities of the flat to widen her emotional horizons as her husband had done.

But her several men friends quickly bore her after the first diversions and she is always the one to break off the association — until she meets the radiologist, De Marchi (Jean-Louis Trintignant).

Their relationship is warm, natural and passionate until he proposes marriage. Mimi is immediately apprehensive for she feels that marriage might lead to the 'respect' she once endured from her late husband, and to put off De Marchi she tells him some lurid pictures of her past.

But De Marchi is not to be denied and Mimi is finally assured that hypocrisy will have no place in their marriage — in or out of bed.

The film was directed by Pasquale Festa Campanile, one of Italy's best satiric comedy directors and besides Catherine Spaak and Trintignant the film has Fabienne Dali (seen in "Mayerling") as Mimi's best friend who was also a surprisingly good friend of the deceased husband.

Left, above: Catherine Spaak in "The Libertine". Left: From "The Libertine".

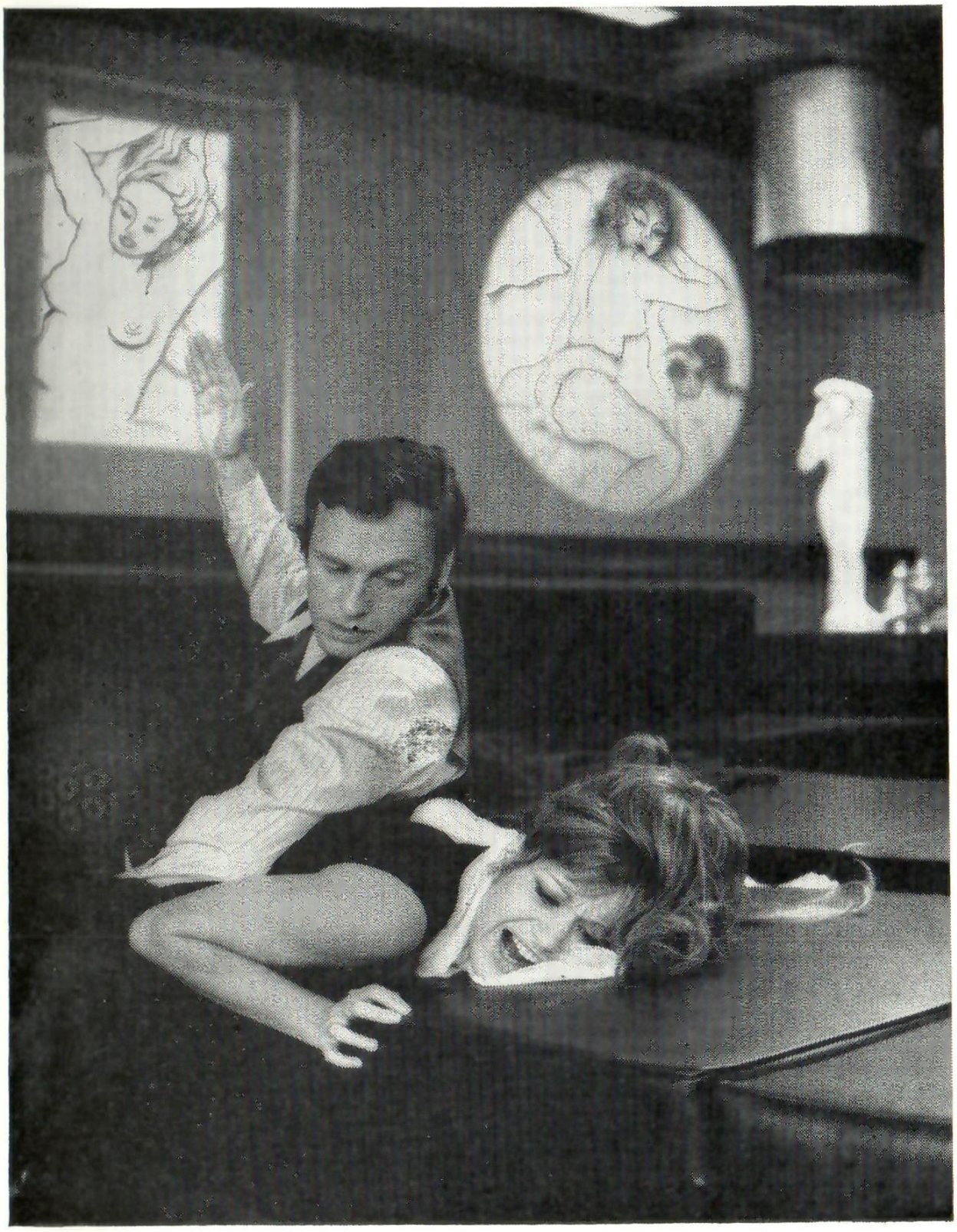
Right: Catherine Spaak in the original version of Campanile's satiric comedy "La Matriarca".

CATHERINE SPAAK was born at Boulougne-Billancourt April 3rd, 1945, the daughter of script-writer, Charles Spaak, who is himself the son of the Belgian poet, Paul Spaak.

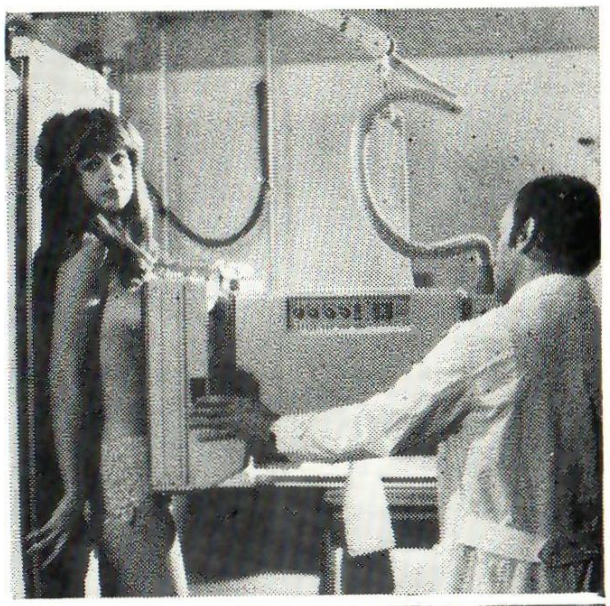
Catherine made her film debut when she was fifteen in Jacques Becker's "Le Trou" in 1960. She was noticed in this by Italian film director, Alberto Lattuada, who chose her to play the star role in his "Les Adolescents".

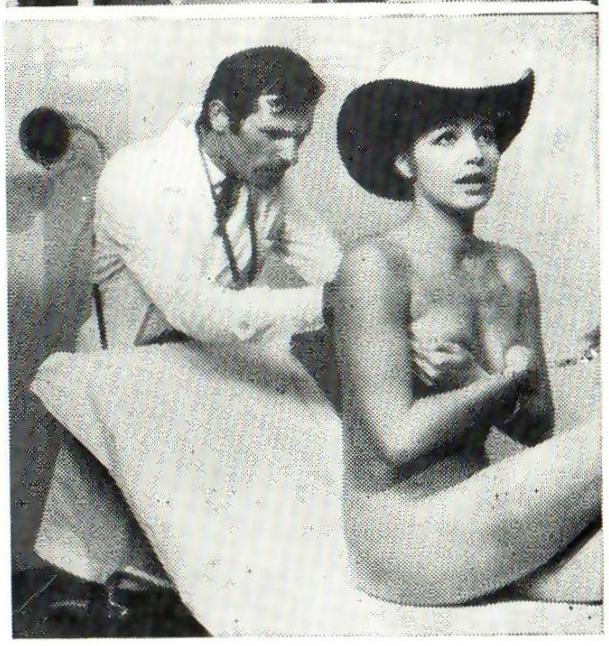
This was the beginning of a career in Italy in which she has epitomised today's young mini-skirted girl — sexy and independent, prepared to make her own moral decisions and stand by them.

She is currently starring opposite Claudia Cardinale and Franco Nero in "Certo, Certissimo, anzi Probabile" directed by Marcello Fondato.



Below: Check-up for Catherine Spaak in "The Libertine".





Left: Jean Louis Trintignant as Dr. De Marchi demonstrates his authority — Catherine Spaak as Mimi is the lady — in "The Libertine" — the new film at the Leicester Square Cinecenta.

about bergman

Right: Ingmar Bergman, "a great and central, artist in an age peculiarly inimical to great art."

"I think that even when Velasquez was painting, even when Rembrandt was painting, they were still, whatever their attitude to life, slightly conditioned by certain types of religious possibilities which man now, you could say, has had cancelled out for him.

"Painting has become, all art has become, a game by which man distracts himself. What is fascinating is that it's going to become much more difficult for the artist, because he must really deepen the game to be any good at all."

Thus Francis Bacon six years ago:

"It is my opinion that art lost its basic creative drive the moment it was separated from worship. It severed an umbilical cord and now lives its own sterile life, generating and degenerating itself.

"Today the individual has become the highest form and the greatest bane of artistic creation. The smallest wound or pain of the ego is examined under a microscope as if it were of eternal importance. The artist considers his isolation, his subjectivity, his individualism almost holy."

This last being part of a preface Bergman wrote nine years ago to three of his film scripts.

It seems (particularly since around 1960 beginning with "Through a Glass Darkly), Bergman has been trying to 'deepen the game', realising the shortomings of art, sex and religion. We wait to see if with his latest

Below: Liv Ullmann as Eva in "Shame". "The meaning of 'Shame', one might say, is Liv Ullmann herself" from Robin Wood's brilliant study of the Bergman films.

film, "Passion", he finds a way through despair ("sin in its most profound sense" — Tillich's "The Shaking of the Foundations") to a relationship between a man and a woman — a woman such as Liv Ullmann portrays in "The Shame" — that can create a new 20th century Eden.

There seems little doubt that Bergman prefers the idea of a woman saviour — he has shown the shallowness, the almost ludicrous and pitiable pattern of the professional artist always through men, and in his comedies he has ridiculed them.

Two recent publications closely examine Bergman's films. "Ingmar Bergman" by Robin Wood (Studio Vista 15s) and the March issue of "Image et Son", half of which comprises a long study of the films by Raymond Lefevre.

As always, Mr. Wood's work is the result of a close study of the films and some imaginative thinking. His ideas are interesting and revealing and put forward lucidly so that the book urges one to read it at one sitting — a rare thing with critical writing.

He makes, perhaps, overmuch of some of the musical allusions (the joke with Egerman humming "La ci darem la mano" is that he doesn't know he is humming it until Malcolm recognizes it and takes it as a further slight then Egerman recognizes the 'Don Giovanni' allusion and shuts up). But the book is stimulating and must inevitably deepen a reviewing of the films.

M. Lefevre is less precise than Mr. Wood and gives his reader wider scope to manoeuvre. A teacher of philosophy in a major lycée and a film-maker himself, he quotes considerably from Bergman as well as indicating some excellent French criticism of the particular film under discussion. His different approach is perhaps best appreciated in his views on "Smiles of a Summer Night" and "Persona". Then he writes:

"But above all, in Bergman's film world, the male characters lack stability, they are unceasingly menaced, tortured, and preoccupied by the idea of death. Instead of living intensely, like the female characters, they analyse themselves, watch themselves and pose sterile questions. Despite the comic tone that Bergman adopts for his film, (Smiles of a Summer Night) death prowls among them. Symbolically, each hour recalls it among the figures of the clock." This is a leitmotif even in Bergman's latest films.

about makavejev

DUSAN MAKAVEJEV was born in Belgrade in 1932. He graduated in psychology and then studied production and direction at the Academy for Theatre, Radio, Film and Television.

Beginning with amateur films, film criticism and short satirical and documentary films, Makavejev's first feature was "Man is not a Bird" which was favourably noticed in the Cannes Critic Week of 1966 and went on to win the San Francisco, Golden Gate Award.

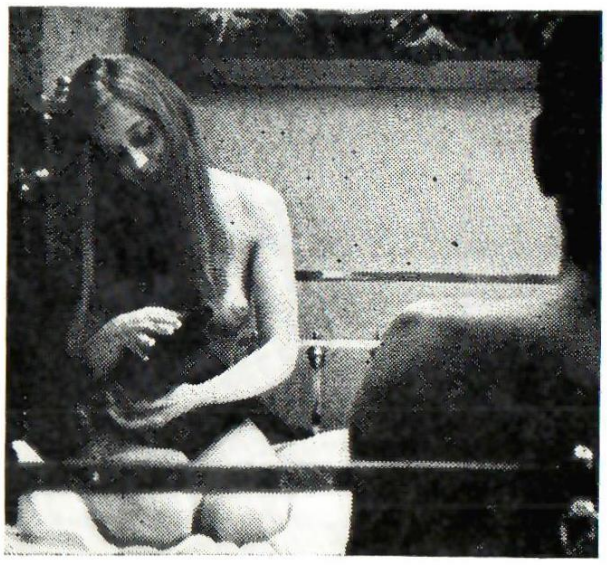
His second film, "The Switchboard Operator", was also shown in the Cannes Critic Week of 1967 and was immediately acclaimed as a film of unusual originality and quality.

It combines an expert examination of sex in art and society through the ages; an expert examination of crime, and a fictional story of humour and tenderness which concludes with a crime, the result of sex.

Makavejev's juxtaposition of these three items is done with both comic and dramatic expertise and we can recognize the director as a major talent in his creation of genuine characters set in a pattern of social criticism.

Makavejev's "Innocence Unprotected" is again a highly original basic idea — using a film made in 1942 and setting it in with material shot today of the people who were in the earlier film. The juxtaposition creates its own emotion and Makavejev takes advantage of, and exploits, it as a painter exploits a happy accident on his canvas.

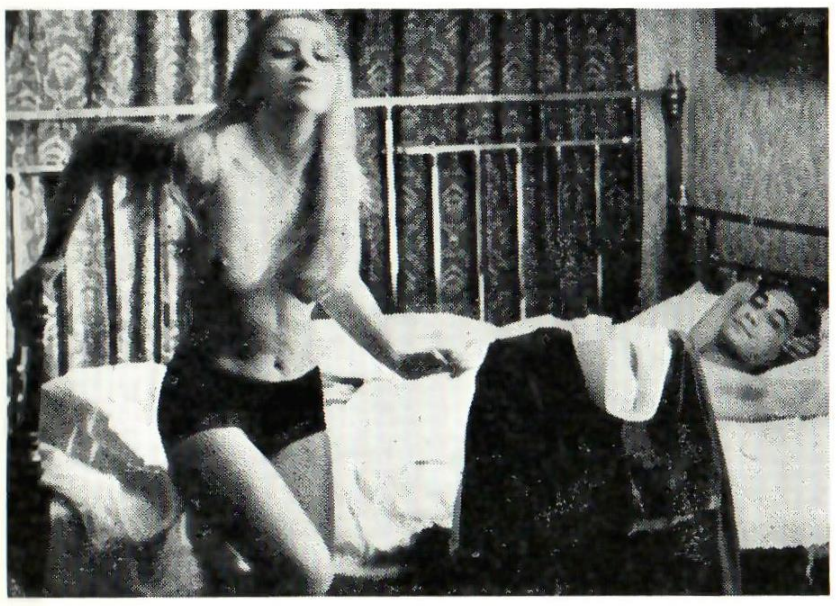
Below: Eva Ras as 'the switchboard operator' in Makavejev's film.

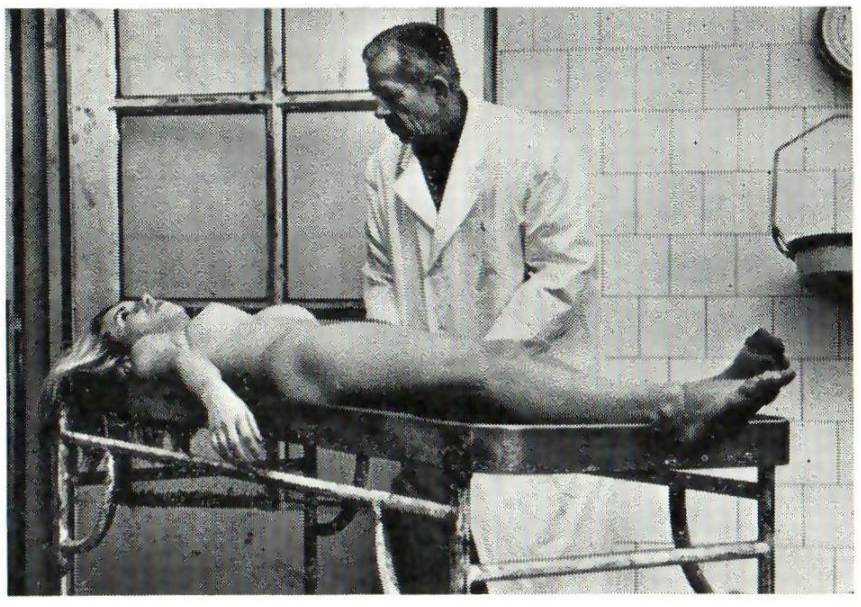


Hunter Films, who are releasing the Makavejev films, are also handling the Yugoslav production, Aleksandar Petrovic's award-winning film, "Tri" (Three). This powerful film shows in two episodes how war provokes a ruthlessness and callous disregard for the value of others' lives. In a third episode, the man who has experienced the previous events has to decide the fate of men in peace-time and faces the dilemma of ruthless punishment or human tolerance.

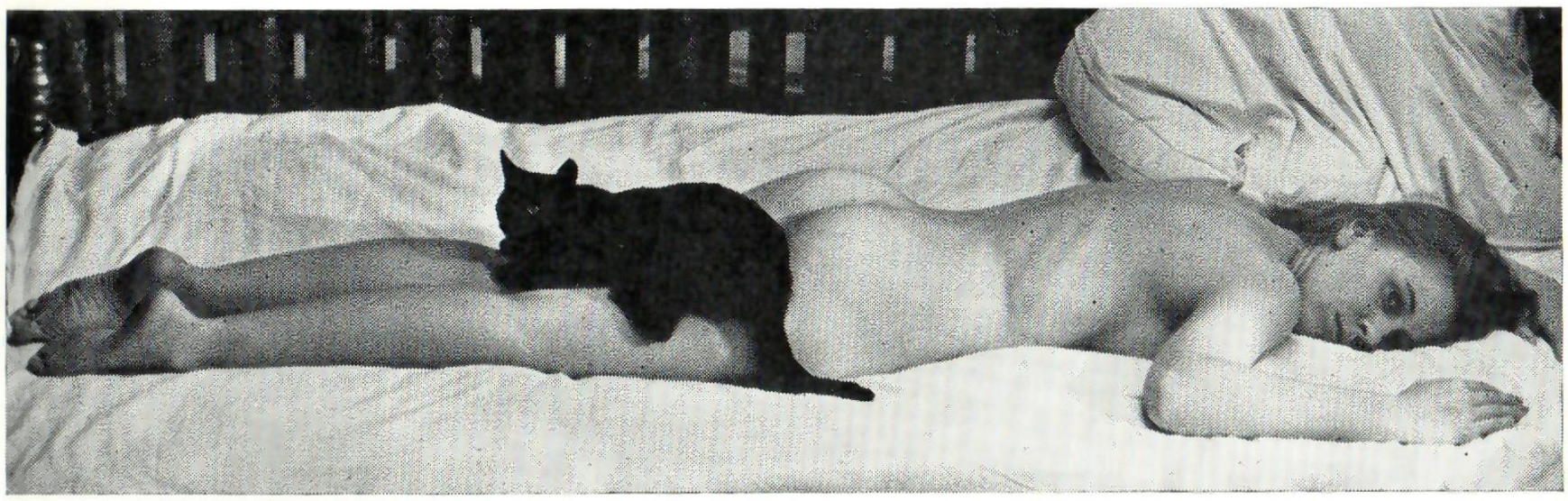
hunter films present

dusan makavejev's





the SWITCHBOARD OPERATOR X



and makavejev's

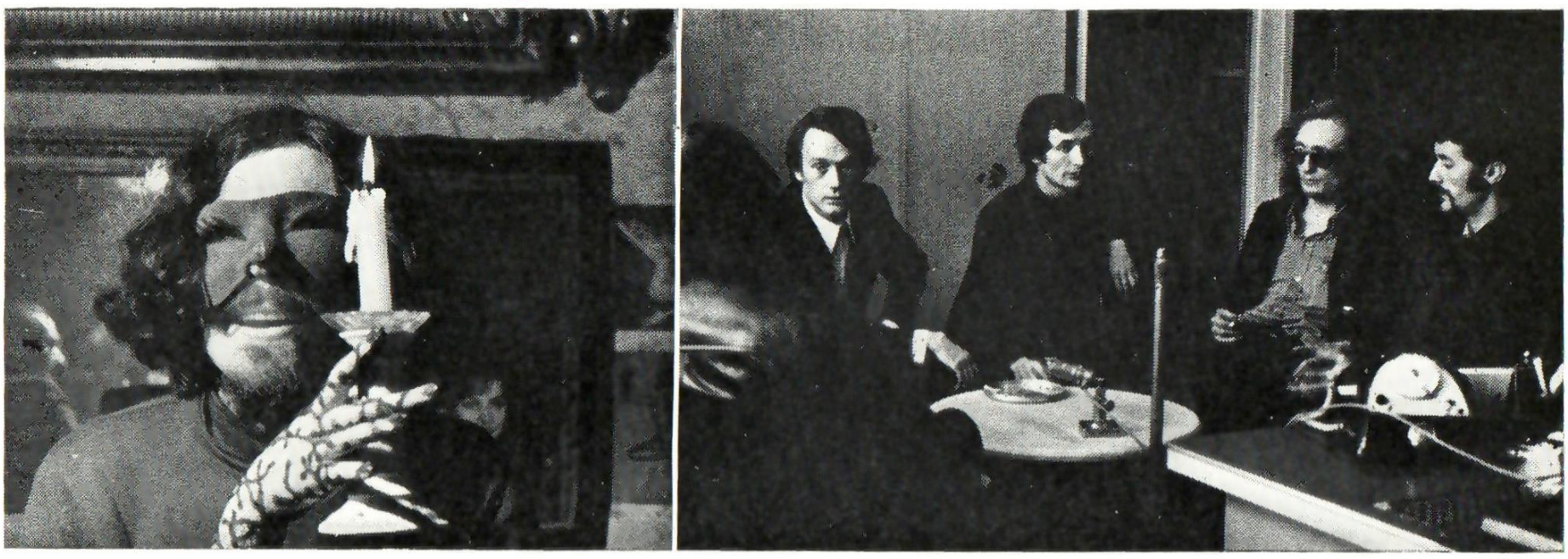
INNOCENCE UNPROTECTED

NOW showing at **COLOUR U**

CAMEO-POLY Regent Street
London W. 1 tel. 580 1744

the french underground

by jean-pierre bouyxou



Above left: Jean-Pierre Bouyxou in Etienne O'Leary's "Chromo Sud". In the mirror on the left is the surrealist painter Pierre Molinier. Above right — from left to right: Philipe Bordier, the critic Alain Le Bris, Etienne O'Leary and Alfredo Leonardi (photos by R.-G. Marongiu).

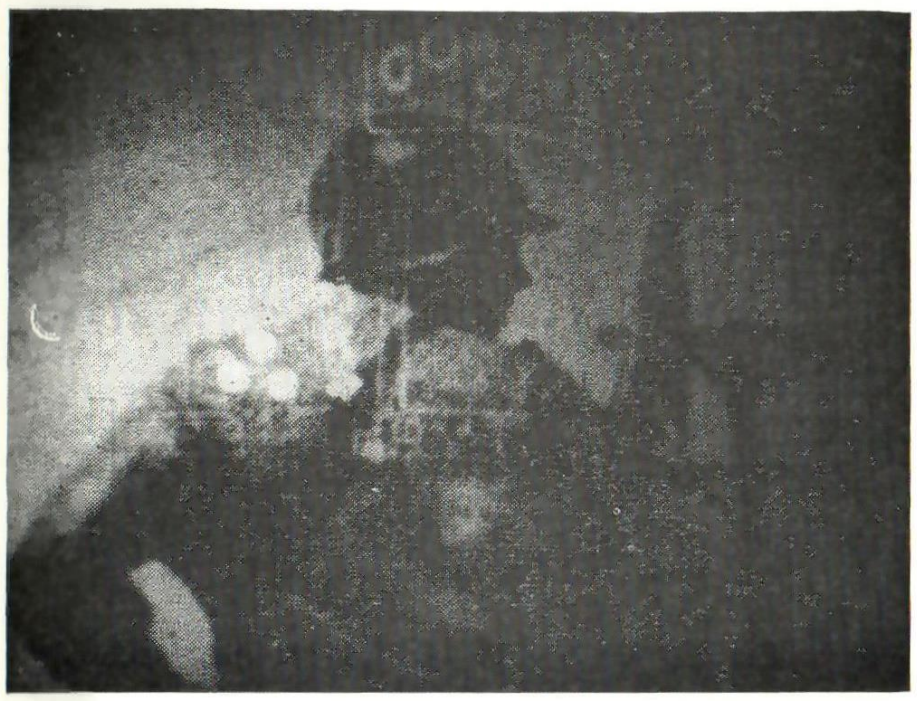
AT THE BEGINNING of its career the American Underground film movement made some claim to being related to French directors such as Cocteau and Clair. It seems logical, then, that young French film-makers should now claim American paternity.

Without financial support and technical means; when profesional film-making is difficult without a film-school degree and despite their rejection of the traditional rules of the commercial cinema—young men still find a way to make films which they themselves call 'Underground' and which the press invariably prefers to call 'experimental'.

These films (invariably on 16mm) are seen occasionally at festivals, more often at semi-clandestine showings, or in so-called cultural centres or universities. A wider release is impossible because of the lack of co-ordination between these film-makers who have not yet succeeded in grouping themselves into a real, efficient co-operative.

Erotism is a constant theme in the French Underground.

Below: Alfredo Leonardi's "John Cage" projected on the decor and actors of Busoti's opera "Après la Passion selon Sade". (Photo, Marongiu).



Left: a magic rite in the 'happening' in Jean-Jacques Lebel's "L'Etat Normal" (photo Jacques Prayer).

Above: The war game in Etienne O'Leary's "Homeo" (Photo, Marongiu).

Although combined with aesthetic, technical and formal research, it is often too aggressive for (and seemingly pornographic to), the normal public. But sex is never projected as an object of scandal, simply as an existing element in everyday life.

In 'L'Etat normal', Jean-Jacques Lebel shows the participants of a happening completely naked: their nudity is not shocking and the eroticism is discreet and without ambiguity. Here there was no concern for pornography, simply Lebel's concept of Art's supreme form: its negation and complete integration with life itself.

Another aspect of the film is part of Lebel's own theatre direction of Picasso's play, "Le Désir attrappé par la queue".

Son of the surrealist poet, Robert Lebel, translator of the major writers of the Beat Generation, Jean-Jacques Lebel introduced the 'happening' to France and frankly rejected the term artist in relation to himself. His idea is that life itself becomes an artistic work if released from taboos and restraint. Therefore it is logical that his films reject sexual taboos and consider eroticism as natural and sane.

In comparison, Pierre Clementi, with "Visa de Censure", made a less naturally, simple film with its description of an LSD party shot 'sur le vif'. The characters undress, enlace, kiss in a climate of nervous suffocation while Clementi himself concludes by vomiting an enormous spider. But the film is strangely fascinating and its images have genuine power.

Clementi's work is a combination of very short shots with very long superimposed ones — one is reminded of Taylor Mead, Kenneth Anger and Warhol. These same influences are also felt in the films of a young Canadian living in France, Etienne O'Leary who also confesses to being influenced by Clementi. He only shoots interesting things which happen to come to him while having a walk. Less erotic than "Visa de Censure", O'Leary's "Homeo" (with Taylor Mead and Clementi) and "Chromo Sud" (with Clementi again and French surrealist painter, Pierre Molinier) also make use of superimposed shots — O'Leary is a poet for whom the camera has taken the place of the pencil.

Only one of O'Leary's films has no superimposed images and, strangely, it is the most erotic of them all — "Day Tripper", with Michèle Giraud, who spreads shoepolish all over her body and, while dancing, cleans it up entirely. The film is close in inspiration to Stephen Dwoskin's "Take Me".

More frankly erotic is Noel Burch's "Noviciat" by Noel Burch, a Cahiers du Cinema critic. In this a man (played by A. S. Labarthe, critic of the same magazine), finds himself in the hands of female wrestlers wearing the kind of clothes we became accustomed to in the famous American comics "Nutrix".

On the other hand Philipe Bordier is infinitely discreet in "Memento". In his parody of the cinema intermission, Bordier (who is also a critic, TV director and painter of talent) uses a wide range of publicity stills and comic heroes to violently oppose racial wars and social injustice. For him, eroticism and fantasy are the most powerful weapons against such ills of today.

Lebel, Clementi, O'Leary, Burch and Bordier I think are the most important French Underground film-makers although one should not forget the Italian Alfredo Leonardi who took an active part in the French production of Sylvano Bussoti's opera "Après la Passion selon de Sade" in which Leonardi projected his shorts "Cine Giornale" and "John Cage" directly onto the decor and players. These films are not fundamentally erotic but when a part of the image by chance grasps the nude body of an actor, or singer, or comes upon the portrait of the Marquis de Sade one has momentarily glimpses of a pure, unpremeditated eroticism.

The fact that the performance of the opera at Bordeaux this year caused a scandal seems to justify the idea that 'scandalous' eroticism is essentially a subconscious concept and not a specific, visual thing.

PHOTOS

COLOUR SLIDES - FILMS

Selected Photos & Lists 10/- to £5

TERRIFIC COLLECTION ALL TYPES

Selected Slides & Lists 10/- to £5

Just write and tell us the kind you want.

Enclose s.a.e. with all enquiries

Amazing 8mm Projector with built-in screen. Only 75/-, post paid. Send s.a.e for details.

CON STAR PRESS

35 VENICE ▪ 61 LORD STREET ▪ LIVERPOOL 2.

— Postal Service Only —

Left : Bjorn Puggard Muller and Gertie Jung in scenes from "Tumult", Hans Abramson's dramatic film of a middle-aged man's obsession for a young girl.

TUMULT

Y (we'll respect his anonymity) is a middle-aged business man, just into his fifties. His father's small, but exclusive, business as a jeweller he has widened and built up to a thriving concern which occupies most of his time. His wife, Britta, is an attractive woman, but with whom he has had no intimate relationship for some years, due more to a psychological block of implied impotence than any actual disinclination. They have one son, a solicitor, who has married a somewhat neurotic young woman.

One night Y is called to his factory where an accident has occurred. On his way back he is involved in a melee with some young loafers and it is a young girl who steps into his car and tells him to drive on who saves him from an awkward situation.

The following day the girl, who has introduced herself as Sonya, comes to his home to return a lighter she took from the car. Alone in the house, his wife being away, Y invites her in for a drink. They are interrupted, however, by a neighbour calling. Sonya moves into another room and when Y gets rid of the neighbour and goes to find her he discovers her in his room, lying naked on the bed.

There begins a relationship which, while it gives the man a fresh sense of vitality through a sexual relationship the depth of which he has never before experienced, it also makes him increasingly dependent on the girl so that he is prepared to accept any subterfuge and afternoon meetings in a sordid room of one of Sonya's friends.

It is not long before Sonya asks him for a loan of money which he sees she gives to the young bartender of a café they frequent. Jealous, he demands an explanation and is only half-satisfied with the answer that the man is to give it to her friend.

Later Y discovers that Sonya and the bartender, Egon, pose together for sexy photographs and immediately he suffers the nagging conflict of jealousy and distaste. Finally he offers to pay Sonya the sum she earns every month for posing if she will give up the work and never see Egon again. She promises, and for a time their relationship continues with increasing passion but with the steady neglect of his business and his wife's growing concern for her husband's evident inward conflict.

Despite Sonya's assurance that she is not seeing Egon, Y mistrusts her to the extent that one evening he spies on a room where he believes the two to be. Some men, believing him to be a Peeping Tom, catch him and hand

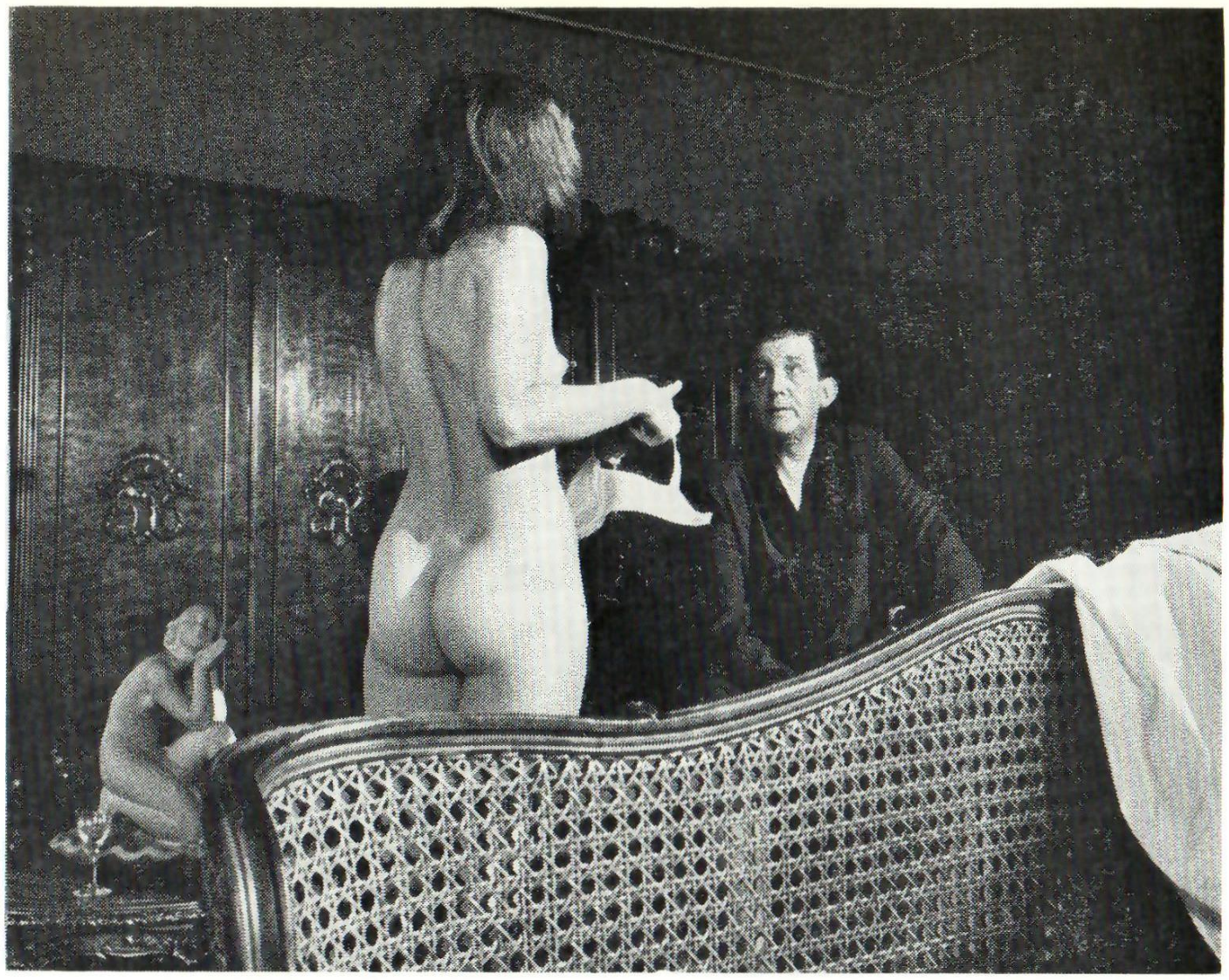
Right; Bjorn Puggard Muller and Gertie Jung in "Tumult".

him over to the police where an investigation has to be made.

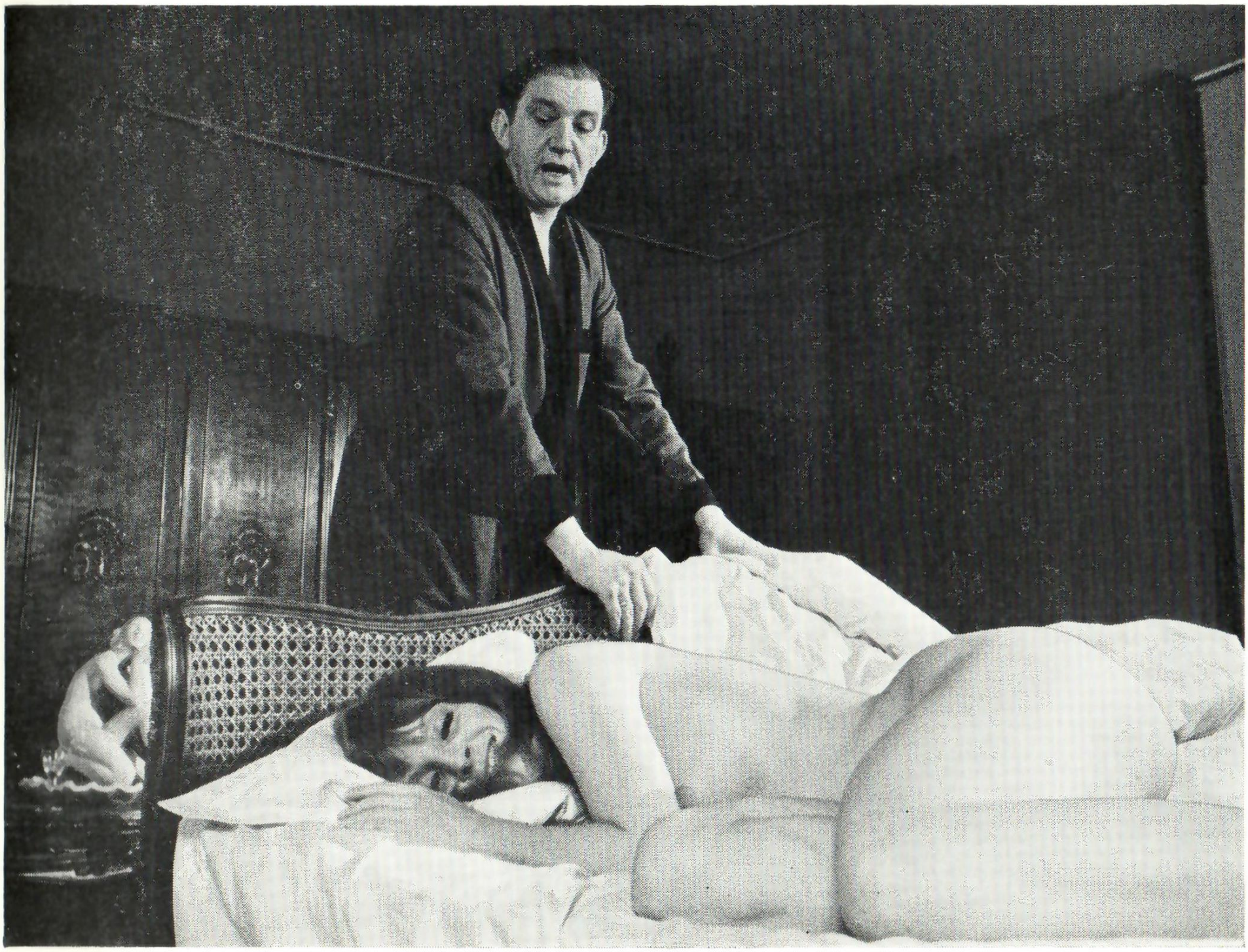
His son discovers the affair and insultingly confronts his father. But by this time Y is too emotionally involved to be shamed by his son's scorn.

Obsessed now he seeks out the girl only to discover that she is really Egon's mistress who is using her to bleed him of money. So sure is Egon of his domination that he proposes to share Sonya with Y and virtually orders the girl to take the older man to her room and make him happy — at a price.

Obsessed with the girl but sick at heart at the situation, Y goes to his country place and takes an overdose of pills. There his wife discovers him — fortunately in time.



Below: Bjorn Puggard Muller as the middle-aged business man who becomes obsessed by the young girl Sonya, played by Gertie Jung, in Hans Abramson's "Tumult" which also stars Paul Glargard as Egon and Dorthea Ross as Rigmor, Sonya's friend.



Right: Jean-Pierre Desiardins, Simone Couderc and Michel Muller in Alain Cunit's new film, "La Désirade". In a single-handed robbery Claude has a haul of fifty million francs. He plans to go with his girl, Nénette, to la Désirade, but hides out for a while at Le Havre with a friend. However when he falls for his friend's wife and Nénette gets tired of waiting and falls for a police inspector things come unstuck.

from france

Claude Autant-Lara returns to French studios this month with "Les Patates" with Pierre Perret and Henri Viriojeux.

Henri Colpi begins his new film, "Le Retour", based on the novel by Marlena Frick. It will star Fernandel.

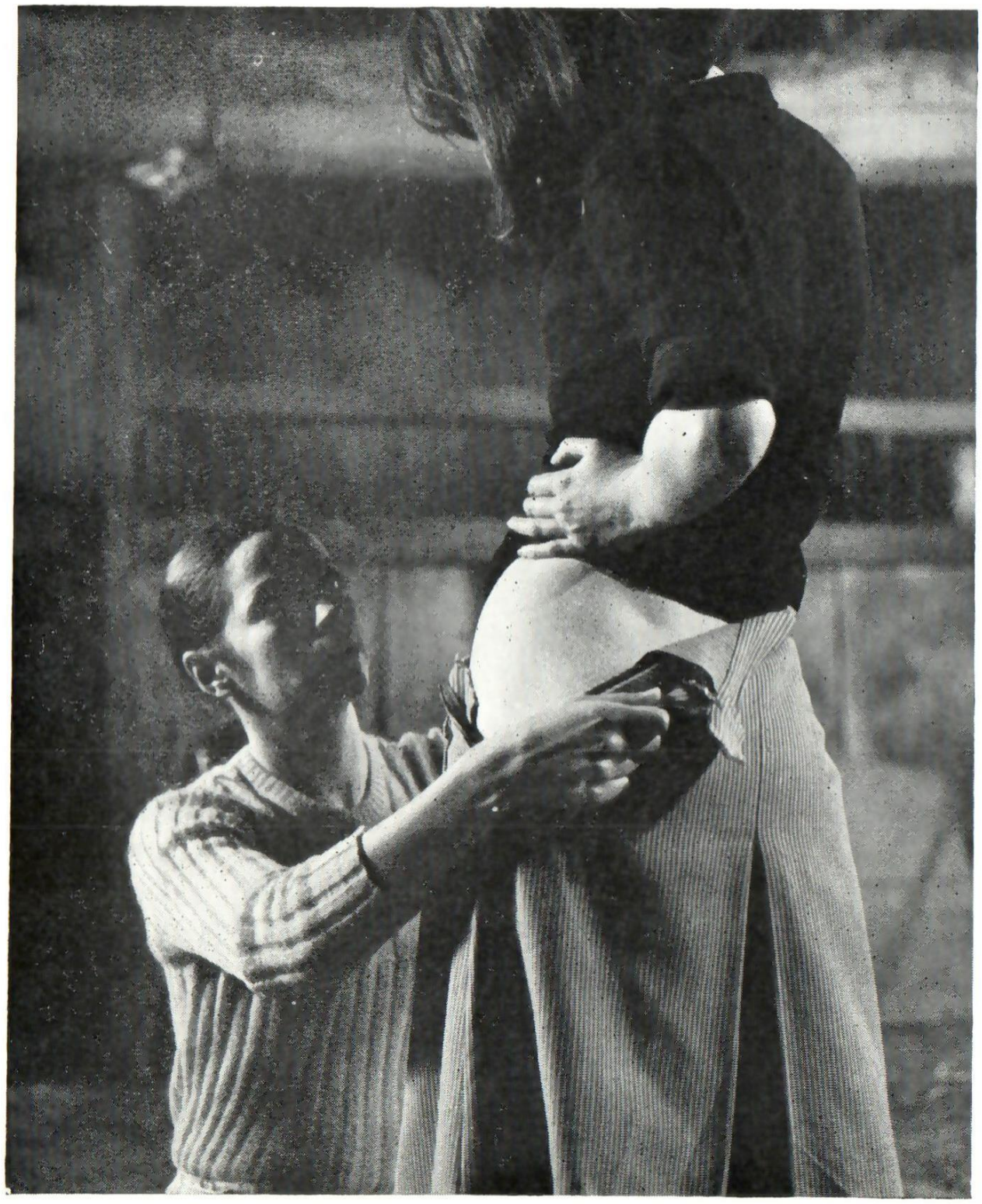
Marlene Jobert and Charles Bronson are the stars of René Clément's next film, "Le passager de la pluie", a suspense story in which a girl accidentally committs a murder which a man confesses to.

Richard Balducci begins his second film as director this month, "La Honte de la Famille" based on the novel by Charles Exbrayat.

Nathalie Delon will be the star of "Massacre" which Francois Reichenbach will direct this autumn with Jean-Jacques Forgeaud and Frédéric de Pasquale. A girl with a past hopes to retire with an easy-going husband to the solitude of the Carmargue. But when she meets a young fugitive she becomes first his friend then his accomplice.

Projects include:

"Petit a Petit" (Jean Rouch); "Le Champignon" (Marc Simenon — with Mylène Demongeot"; "The Blue Planet" (Alain Jessua); "Three on a Horse" (Robert Dhery); "Le Rose et le Noir" (Claude Lelouch); "Les Embrumes" (Marcel Carné).



new young directors

The film of sketches is an excellent medium for the debuts of young directors and one such is "La Rupture" produced by Georges Bourdelon. Jean Douchet is a young film critic who will direct one sketch in which Claude Chabrol and Bulle Ogier are the players. Chabrol plays an engineer studying metal fatigue whose assistant carries off his wife. Title — "Et crac". Jean-Claude Chambon directs "The Viaduct" in which several new and young players appear. It is the story of a husband who, on the day of his Golden Wedding, confesses to an old and only infidelity. His wife reacts immediately — she must be revenged. Directing two other sketches are two young women — Caroline Gazai and Jeanne Bronner. The first has a story of a young wife who flirts with a man at an exhibition and forgets that it is being televised. The husband doesn't appreciate being ridiculed in front of millions. Jacqueline Alexandre, the announcer of Tele-Rouen plays the main role. Jeanne Bronner shows a young woman on the telephone — no-one is at the other end. In a flash-back she remembers her past adventures and her gesture of hanging up the phone is a symbol of the 'rupture' with her past. In "Virginie ou

L e f t: a scene from Cécil Saint Laurent's first film as a director, "Forty-eight Hours of Love" starring Bulle Ogier, Sven Bertil Taube, Thelma Ramstrom and Francis Lemonnier.

Below: Bernadette Lafont, Claude Melki, Chantal Goya and Jean-Pierre Marielle in scenes from Jean-Daniel Pollet's "L'Amour c'est gai, l'amour c'est triste" in which a little tailor, Leon, shares two rooms with his sister, Marie, — one room for his work, the other for Marie and her fortune-telling — at least that's how she explains her several male clients. But when Leon falls in love with Arlette, Marie's intended apprentice, difficulties arise.

la double rupture" Pierre-Henri Deleau shows how, in the Luxembourg Gardens, one can break it off twice in two minutes. Music Hall star Richard of Bordeaux and Betty Berelli are the players here. Finally, Joel Santoni, in five modern-style takes shows how a joke about separation can suddenly be taken seriously — "La fausse querelle" is the title of this sketch.

Dany Carrel now enters the list of producers with a new film "Le jardin noir" which Jacques Trebuta will direct. She plays a young woman who is watched by men who are interested in tracking down her father, a one-time German officer and head of a Nazi camp.

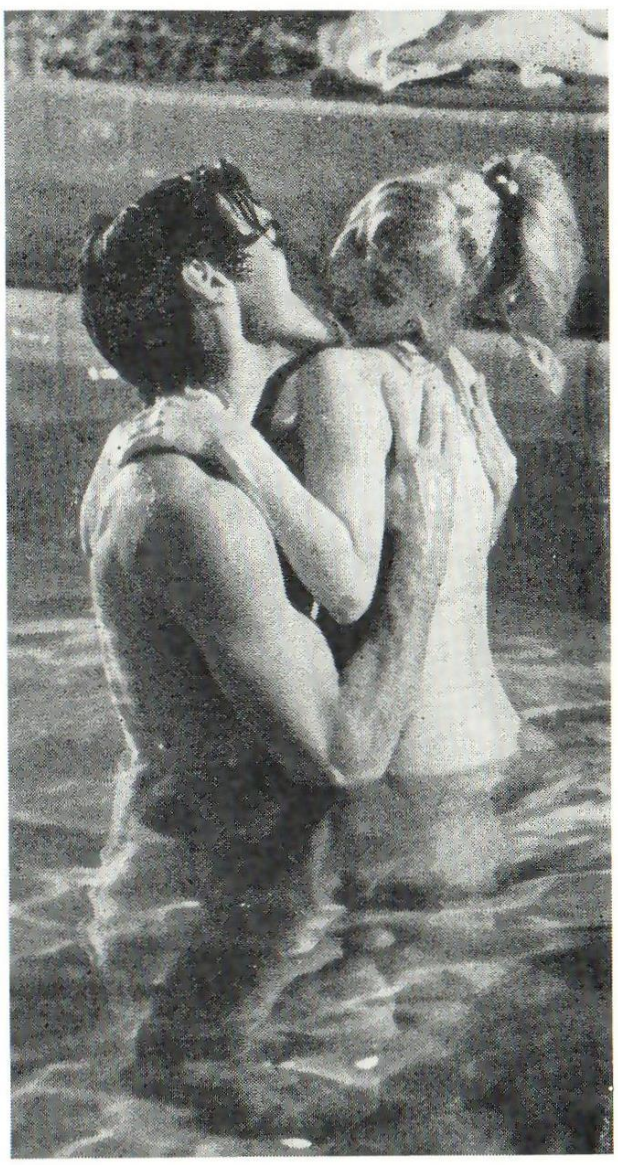
After two light-hearted films Michel Audiard is turning to the more serious subject of the 3rd regiment of the Foreign Legion in the Indo-China war. "Par le Sang Versé" it is called.

Michèle Mercier is due to play in a new Godard film with the title of "Angoisses". She will play a middle-class wife mixed up in a story in which cadavers are very numerous. Saint-Tropez is the scene of action.

Projects of interest include Truffaut's "L'Enfant Sauvage" based on a real incident which took place in the Auvergne where a child was brought up by animals; Michel Drach's "Elise ou la Vraie Vie" with Marie-Jose Nat; Deray's "Carbone et Spirito" (Belmondo and Delon); Roger Coggio's "Chronique d'un Couple"; Jules Dassin's "La promesse de l'Aube" based on Romain Gary's novel and starring Melina Mercouri.

MORE FRENCH NEWS on page 24

Right: Alexandre Mincer and Astrid Frank in "A Propos de la Femme", directed by Claude Pierson — a comedy of a wife, a young woman and a teenager and what they think of a man who admires — even loves — them all.



Longtime assistant to Abel Gance and short film director Nelly Kaplan is now busy on her first feature, "La fiancée du pirate", thanks, she says to the new system of advances on receipts. There is, continues Miss Kaplan, no pirate and no fiancée; the title is in fact a reference to the song, "Jenny le Corsaire" in the "Opera de Quat'Sous". It is the story of the vengeance and revolt of a woman — Bernadette Lafont plays the role.

Left:
Jean-Paul Belmondo and Bourvil in one of Paris's biggest successes, "Le Cerveau" (The Brain).

Horst Buchholz has acquired the rights of James Baldwin's novel "Giovanni's Room". He intends to produce the film in Paris.

Will Tremper ("Playgirl") will direct Lynn Keefe's biography "How Did a Nice Girl Like You Get into this Business?" in the United States.

Horst Manfred Adloff who recently produced / directed "The Golden Pill" is preparing a new project: "Casanova's Memoirs".

Dr. Harald Reinl is to make a picture based on Erich von Dänken's factual bestseller "Memoirs of the Future" The book's thesis is that the civilisation of man was brought to our earth by visitors from other solar systems.

Right and below, two scenes from Franz Antel's "Warum hab ich bloss Ja gesagt", a German-Italian co-production starring Terry Torday, Ann Smyrner, Andrea Rau, Lando Buzzanca and Peter Weck.

GERMANY

FRANZ ANTAL, WHO has made fifty-five films in the last twenty-three years, believes that the day of the purely national film is over and that at least two major countries must be involved in order to exploit the film sufficiently. In his latest film, "Why Did I Say Yes?" — a German Italian co-production — he has players from four countries in a story that moves logically from Rome to Munich and from Rome to Paris — via a wagon-lit.

Vittorio (Italian comic Lando Buzzanca) is a wagon-lit attendant. He bids a fond farewell to his attractive young wife, Teresa (Raffaela Carra) at the Rome terminus station and in Munich he steps from the train to greet his other wife, Ingrid (Terry Torday).

Vittorio's philosophy is that if you love two women the only decent thing to do is to marry them both. Oddly enough he developes a kind of schizo-character. In Rome he is rather tired and lethargic and hard-pressed by an emotional young wife whereas in Munich he steps from the train, a virile lover who gives the doting Ingrid a very lively time indeed.

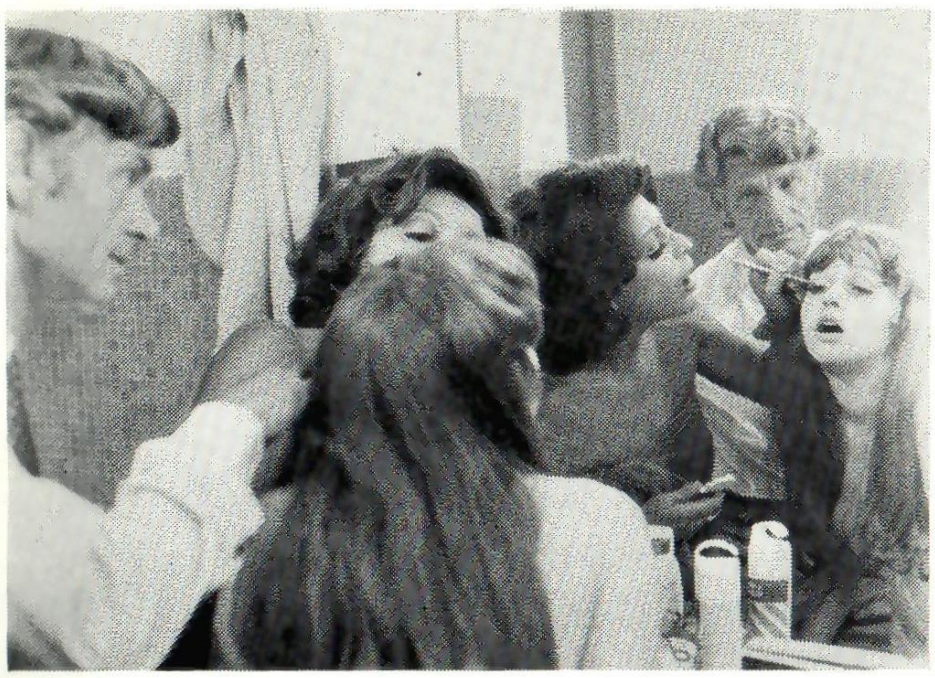
With a deal of acumen and luck, certainly, the double life remains undetected until a friend rings Teresa in Rome expecting to talk to Ingrid. The incensed Teresa flies off to Munich to confront a disbelieving Ingrid, but finally the two get together to teach their mutual spouse a lesson.

Finally, when Vittorio is brought to justice for bigamy he is sentenced to one year imprisonment. Following this he again takes a job as a wagon-lit attendant, this time from Rome to Paris. In the French capital he meets a very attractive young girl — do we see the whole thing beginning again?

Peter Zadek was born in Berlin in 1926 and emigrated to England with his parents in 1933. He studied at Oxford University and later spent some time at the Old Vic. In his early twenties he was already quite well established as a stage and television director. He was responsible for the world premiere at the Royal Court Theatre of Jean Genet's "The Balcony". A little later he directed the British stage presentation of Fritz Hochwaelder's "The Refugee".

During the past decade Zadek has aroused a great deal of attention by

Right: Wolfgang Schneider in Peter Zadek's "Ich bin ein Elefant, Madame".



Above left: Anthony Steel, Francoise Prevost and Helga Anders in a scene from Roger Fritz's "Run Rabbit Run". Right: Raymond Lovelock and Helga Anders make an appealing couple (hippie & ballet-dancer) in "Run, Rabbit Run"

From previous page

his presentation of revolutionary modern plays. His production of Brendan Behan's "The Hostage" led to riots in Ulm and storms of applause in Berlin. His comic strip direction of Schiller's classic "Die Räuber" provoked similarly violent reaction. In 1967 the Bremen Theatre performed Thomas Valentin's "Die Unberatenen" in Peter Zadek's production at the World Theatre Season in London. This play is the basis of his first film for which he received the Berlin Art Prize this year and which was shown at the Berlin Festival as "I am an Elephant, Madam".

The film shows on one side a typical, traditional school and its director — on the other the students demanding reforms. Between the two, moves the main character, a young man caught in a feeling of unease and repression which he instinctively tries to shake off. But his means of protest are so comical, so exaggerated and immature that he brings only ridicule on himself, and when his own girl turns against him he is at once a pathetic figure, destroyed by his undisciplined idealism.

Roger Fritz's "Run Rabbit Run" has Anthony Steel as a famous conductor, Maurice, on his way to the Spoleto Festival with his mistress Francine (Francoise Prevost) and her daughter, Leslie, a ballet dancer also in the festival (Helga Anders).

It is obvious that Maurice's interest is moving from Francine to Leslie and the older woman is prepared to tolerate the situation for fear she will lose him altogether.

But at the festival Leslie meets a young artist-hippie and after a strangely symbolic episode in which her pet rabbit is destroyed as the result of some elderly guests at a party losing their heads and setting some dogs on the animal, Leslie rejects the older generation and opts out for the artist-hippie.

Left:
Terry Torday at the mercy of Indians.

dave young's new film LES LIBERTINES

DAVE YOUNG'S NEW film, "Les Libertines", is set almost completely in an old chateau close to Barcelona which has been set up as an exclusive nursing home: financed by the wealthy Philipe and run by the beautiful Isabelle whom he loves. For her part, Isabelle is secretly in love with Serge, an impoverished artist who has a studio in Barcelona. They dream of the day they can save enough to go away together.

One day Serge is involved in a shady deal and is taken by the police. At this moment Philippe proposes marriage to Isabelle and on her refusal he decides to sell the chateau.

It seems that Isabelle has lost all until she discovers that Sophie, one of the wealthy inmates, has a valuable diamond necklace she is going to leave to another convalescent, Irene, who has befriended her.

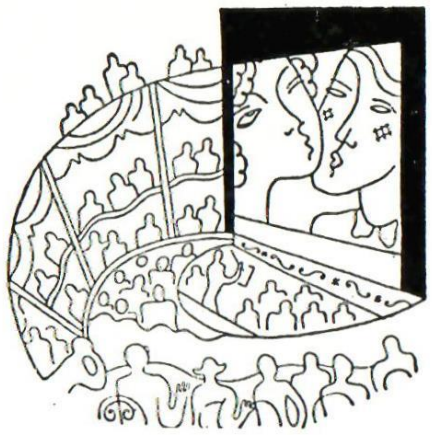
Isabelle decides to substitute the diamonds for false ones and, to gain time, gives herself to Philippe in order to make him postpone his decision to sell the chateau.

Unfortunately Sophie, despite an injection of drugs, surprises Isabelle taking the diamonds and Isabelle is forced to strangle her. The clinic's doctor is suspicious of the circumstances and in order to allay his doubts Isabelle seduces him. Philippe discovers the affair and decides to revenge himself on both the doctor and Isabelle.

Serge is now released by the police and joins Isabelle who confides her plan to him.

Uncaring now, Isabelle allows the

Below: A scene from Dave Young's "Les Libertines".



Right: When Philippe discovers the affair between Isabelle and Delmas (the doctor at the clinic), he decides on revenge. He involves the doctor in an orgy and then calls in the police to investigate the incident and close the clinic, thus dishonouring the doctor and leaving Isabelle without a job. A scene from Dave Young's new film "Les Libertines".

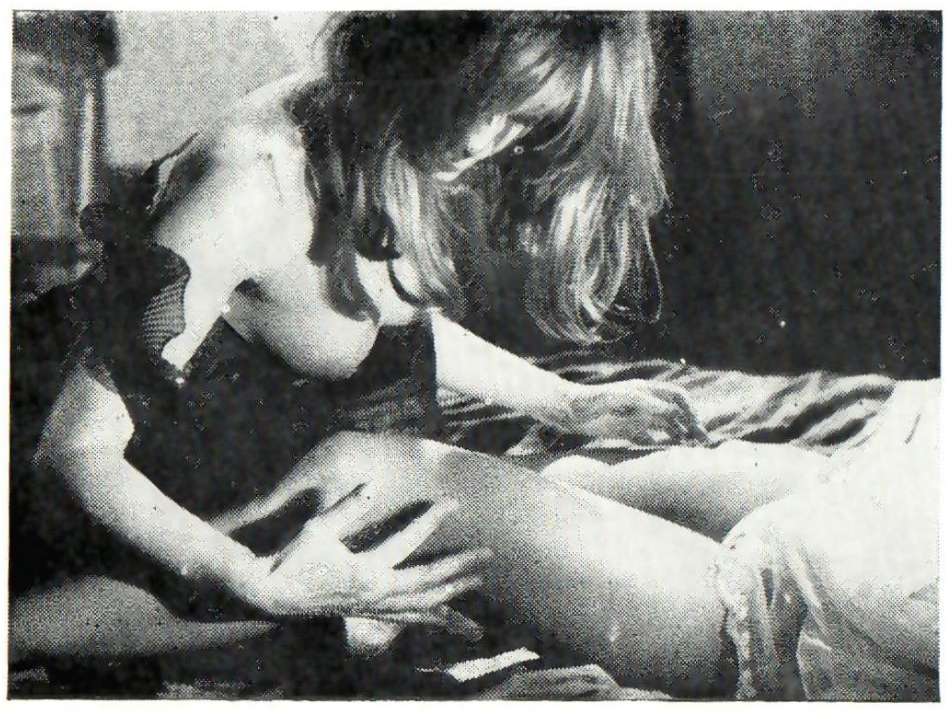
Below: three scenes from "Les Libertines". The rest clinic, housed in a chateau in Spain, is for wealthy young, and not so young women who want treatment for their several neurotic tendencies. When Isabelle is preoccupied with her own plans for making off with her lover with an ill-gotten fortune the clinic's discipline is undermined and the clients indulge their several foibles.

From previous page

discipline of the clinic to decline and the wealthy young women indulge in their several obsessions.

But unfortunately for Serge and Isabelle, Irene discovers that the diamonds she has inherited from Sophie are false and the real ones are with the lovers. Distraught, she seeks them out and first shoots Serge and then Isabelle.

Robert Hossein and Marisa Mell play Serge and Isabelle respectively.



Right: From Alfredo Bini's production of "Satyricon" directed by Gian-Luigi Polidoro — "un film educativo".

from ITALY

AFTER A LONG delay in getting down to the problems of new censorship regulations and the economic laws relating to production credit and aid there seems at last some movement on the part of the Italian government to reconstruct the committees concerned. But despite the delay and consequent aggravation of producers, production has continued at a high level even if many people think that too large a proportion has been devoted to so-called erotic films which are invariably safe money-makers.

The trouble has been that this trend has made magistrates oversensitive and often a serious film has been blocked by local authorities and held up for months until finally cleared. This often runs a producer into considerable increased interest on credit although it may be argued that the resultant box-office appeal is intensified.

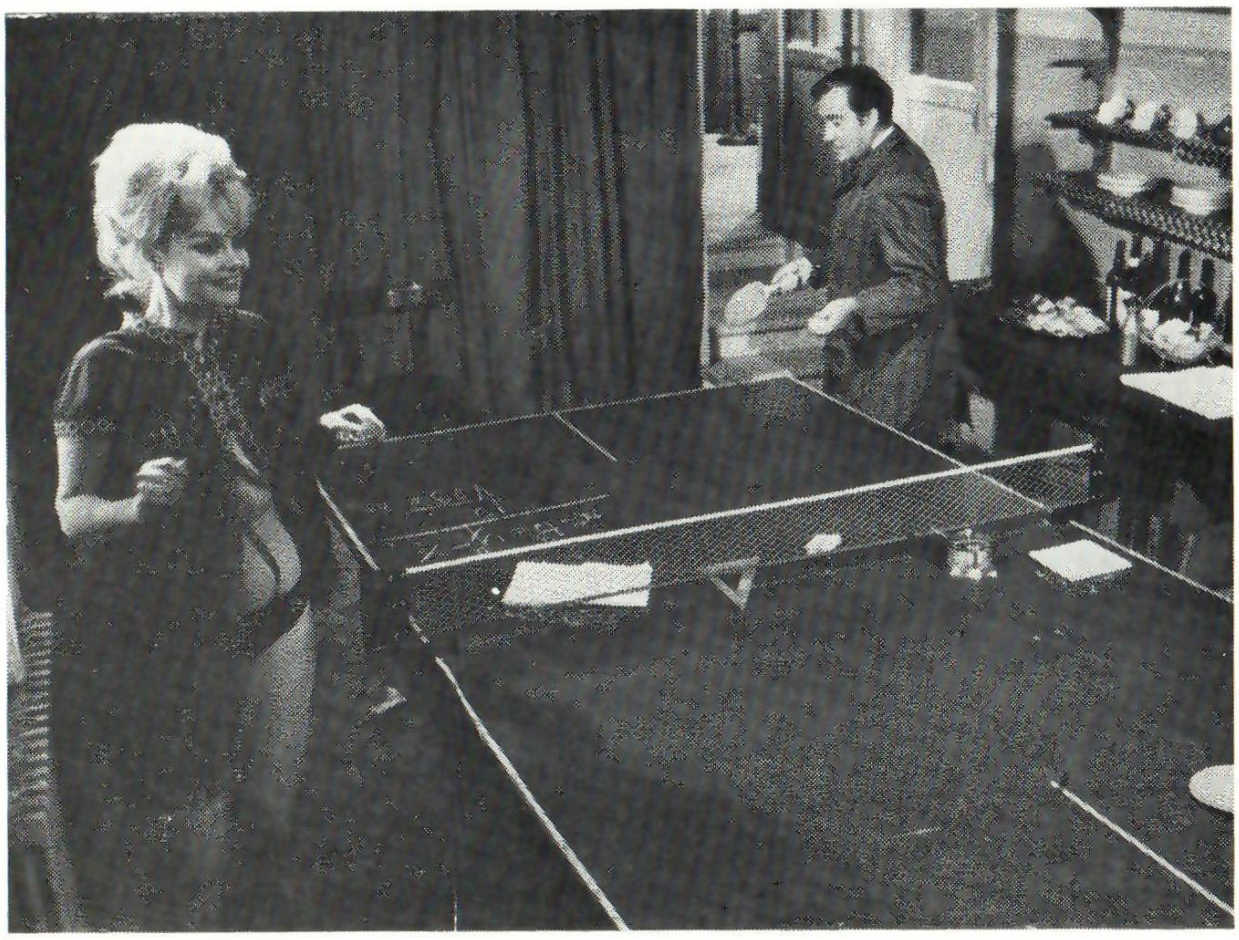
The Italian weekly "Oggi" recently ran a feature in which several distinguished men concerned with the Italian film industry offered their opinions on the erotic film. Alfredo Bini, for instance, was convinced that his recent production of "Satyricon" (directed by Polidoro) had considerable educational value while Alberto Moravia suggested that such films helped a still inhibited public to understand sex better and live fuller and happier lives.

However, there now seems a wave of re-orientation in which major directors are concerned with much wider and no less absorbing themes — such productions as "Waterloo", Fellini's "Pinocchio" (for TV), "Medea", "The Life of Puccini" (Visconti); "Quemada", "Zabriskie Point", "Madame Bovary", "I Girasoli" (De Sica), "Brother Sun and Sister Moon" (Zeffirelli), "Simon Bolivar", "La coscienza di Zeno" (Strehler), "Redemption" (Faenza), "The Prodigal Son" (Samperi), "Una macchia rosa" (Muzii).

This is a period in which new values must inevitably be established and values are forged slowly, not made over-night. Liberality is invariably confronted by puritanism and the result is always a middle course and so we progress, a little less constrained in a world that has so much to offer the uninhibited.

Moravia's "Il conformista" is being directed by Bertolucci with Jean-Louis Trintignant starring. It is about a man who has committed a crime and becomes an active fascist in order to escape the consequences He then finds he has to commit another crime ordered by the regime.

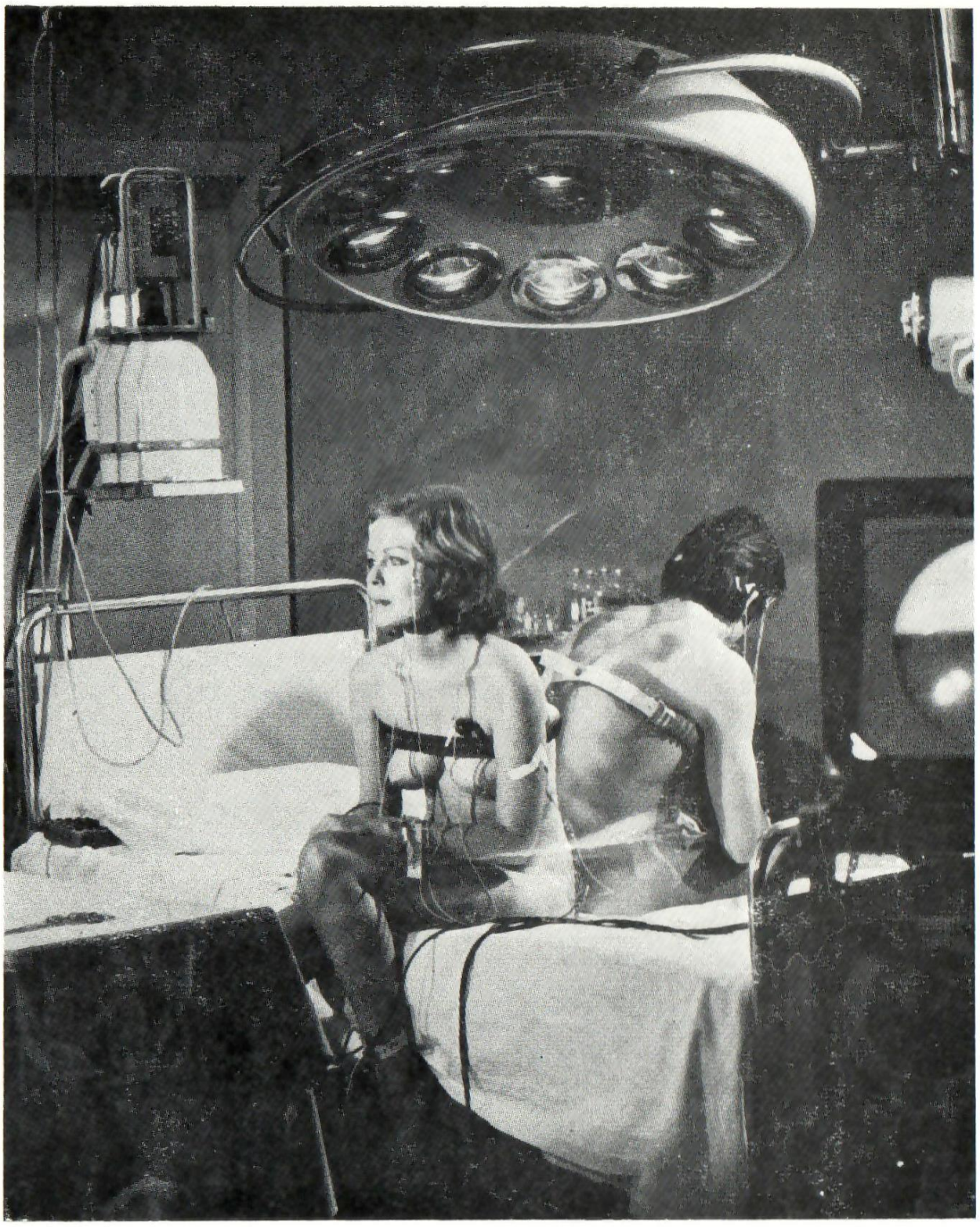
Alberto Moravia's "The Invisible Woman" will be called "The Tender Friends" for the screen. The film, directed by Paolo Spinola, will star Carla Gravina and Anita Sanders.



Left: Ugo Tognazzi as a police inspector and Veronique Vendell in Ettore Scola's "Il commissario Pepe" in which the inspector investigates a 'casa di appuntamenti' and finds he has to make certain compromises in relation to his role as a policeman and as an individual in society. Silvia Dionisio and Marianne Contell are also in the production.

The young director Alfonso Brescia has the collaboration of a number of distinguished medical men for a serious film investigation into the causes of sexual deviation such as fetishism, masochism, sadism, homosexuality and exhibitionism. It is called "The Labyrinth of Sex". Two sections have been so far presented to the press, one on feminine homosexuality, the other on fetishism, with the assurance that the description of these deviations is not an end in itself but a research into the causes of these characteristics which invariably date from childhood.

Professor Servadio commented: "Despite an effort to inform the public there remains a certain ignorance about this problem. I have advised in scientific matters (psycho-sexual and psycho-analysis) because I have felt that despite the number of recent films on sexual questions few have dealt with the problem of modern sexuality with competence and the idea of correction. **Right: a scene from Alfonso Brescia's "The Labyrinth of Sex" in which two Americans, Master and Johnson scientifically analyse the sexual act.**



Above: From Gian-Luigi Polidoro's "Satyricon" produced by Alfredo Bini.

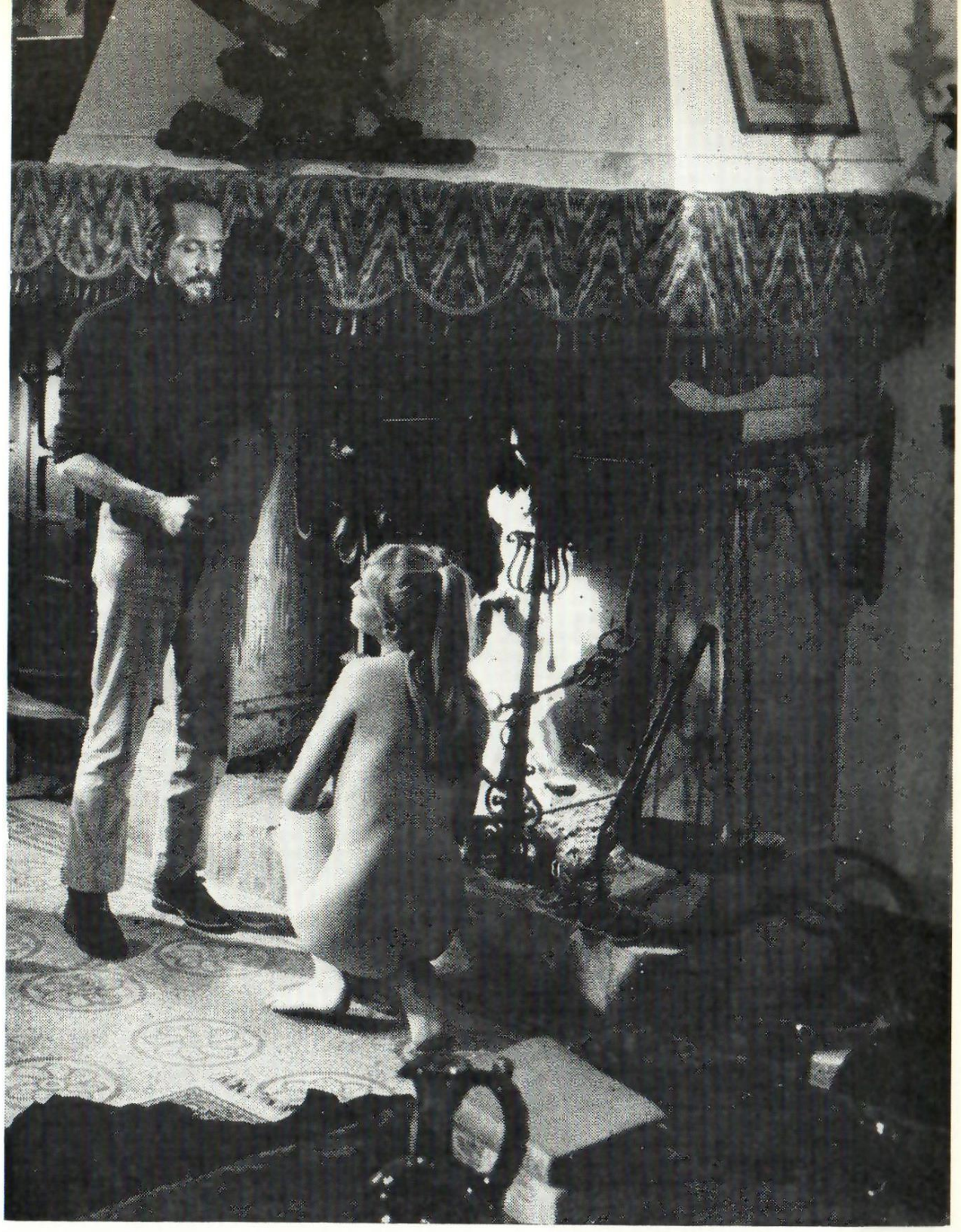
Ermanno Olmi is in Sicily making a film, "Perchè Sicilia?".
Brigitte Skay is the star of "Madeleine" directed by Roberto Mauri.

Patroni-Griffi's new film will be "About Love" in which Tony Musante will have a major role.

Tinto Brass is preparing a series of films about Barbarella for Dino de Laurentiis.

Below: Krista Nell in "Eros Thanatos" directed by Jean Bastide.

Right, and opposite page: two scenes from "Eros Thanatos", a new film which studies the balance between love and death. Director, Jean Bastide.



AFTER his film with Sophia Loren and Mastroianni, Vittorio De Sica will return to his neo-realistic style with "Sesto San Giovanni", a story about the life and loves of an ordinary worker but, says De Sica it will not be either tragic or sad.

Duccio Tesari has written a film version of Schiller's "William Tell".

Gian Luigi Polidoro is directing "Instant Coffee" in New York.

Francesco Rosi has written the film adaptation of Emilio Lassu's "Lassu sull' un altipiano" which will be made in Sardinia.

A new director is Bruno Vergari with the film "The World Against Me".

Giuliano Montaldo's new film is "La Mafia".

Blasetti will make a film about Benvenuto Cellini for Alfredo Bini.

Mauro Bolognini will direct a film version of D'Annunzio's "Il piacere".

Another new feature director is the journalist and script-writer Dario Argento with "The Bird with crystal feathers" in which Suzy Kendall will star.

"Death in Venice" has nothing to do with the festival. It is the new film based on Thomas Mann's story which Jose Ferrer is directing on the Lido.

"Beatrice Cenci", inspired by Shelley's play, is being directed by Lucio Fulci.

Brunello Rondi's stage comedy, "Shocking", is being adapted for the screen by the author.

Right: Susan Scott and Gianni Macchia in Fernando di Leo's "Amarsi Male". This is the story of a young woman who has built up a career in public relations and has an affair with a young student. They live together for a short time — she selling her possessions to provide for them — until the day she has nothing further to sell. When they break up the woman goes to pieces and takes to drugs and will sink slowly further down in society although she knows her lover is worthless.

notes from italy

"La cattura" is the third film of Paolo Cavara ("I Malamondo" and "L'occhio" were his previous ones). Starring David McCallum and Nicoletta Machiavelli it is the story of a German soldier and a young woman, a Yugoslav partisan who, in enforced solitude, find that love is more valid than war.

Ugo Liberatore, who has just finished "Lovemaker", has begun "May Morning" (in Italian "L'alba pagana") which has something to do with an ancient Celtic rite observed by some Oxford students who on May 1st greet the dawn with a 'hymn to fertility'.

Claudia Cardinale and Catherine Spaak are the stars of "Certainly, Most Certainly, in fact Probably" directed by Marcello Fondato.

Hearts in Torment" is a new film to be directed by Ettore Scola and starring Marcello Mastroianni and Monica Vitti.

Monica Vitti is also the star of Dino Risi's "The Priest's Wife" inspired by a recent event.

Monica Vitti is making a musical for TV directed by Eros Macchi: "Let me Dream".

Below: Monica Vitti in the French production "La Femme Ecarlate" directed by Jean Valere.

The Italian Western: Left — Ester Palmieri has a rough time in Amerigo Anton's "Saguaro". Right — Laura Antonelli in Vic Morrow's first Italian western, "Sledge" in which the genre is said to enter the phase of "realismo".

GUYS and DOLLS

Above and right: Philippe Lemaire as Max makes love to Vera in "The Hottest Night" which also stars Dona Michelle, Chantal Deberg and Agnes Ball.

the hottest night

TWO STRIPPERS, Jenny and Vera, go home one Saturday evening after their act. During the night an armed man breaks into the house looking for money. The two girls haven't any to give him so he decides to keep them captive until Monday morning, when they can go to the bank. He ties them up and goes to sleep.

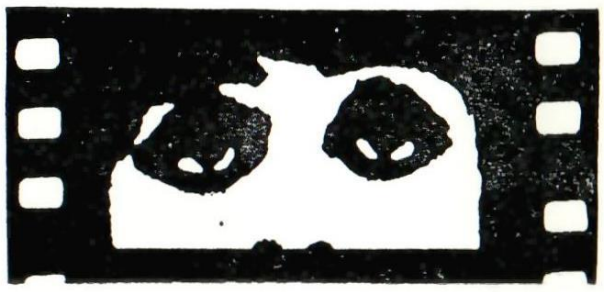
Tossing about in his sleep, he starts talking and Vera hears the name of a certain Nathalie, now dead... In the morning Max tells them that he has been wrongly accused of murdering his wife and that he needs money to escape abroad where he can organise his defence. Jenny is willing to believe him, but Vera is sceptical.

A lot happens during the day. Max has a heart disease and to keep alive he has to take Trinitine tablets. The telephone rings — the cabaret manager is annoyed that the two girls haven't come to rehearse their act. They say they will rehearse at home, which they do. At the end of their striptease, Vera tries to wound Max with a knife they are using in the act, but fails.

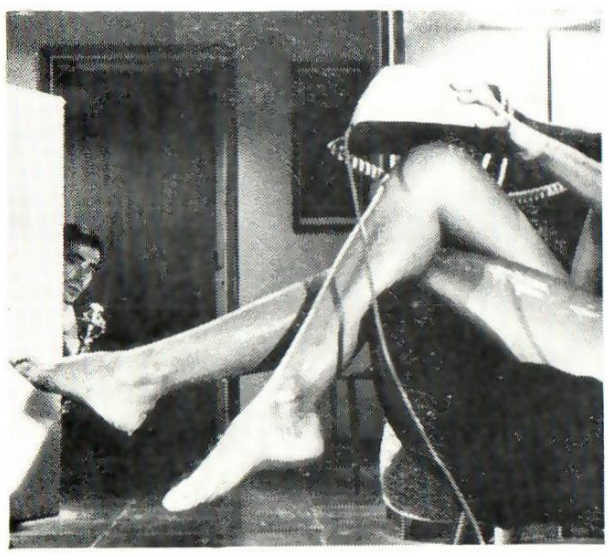
At dinner Vera goes down to the cellar, supposedly for some wine, but Max decides to go with her, shutting Jenny in a cupboard beforehand. A love scene takes place between Max and Vera, while Jenny bangs away in the cupboard. Vera asks Max to give himself up to the police, but he refuses.

Max runs out of tablets and tying Jenny up, goes out to a chemist with Vera, where she manages to pass a note explaining their situation. Back at the house Max has a drink, into which Vera has put a sleeping pill. The chemist has alerted the police who break into the house, set Vera and Jenny free and tell them that Max has been found innocent. They refuse to lay a charge against him and the police leave them, with Max still asleep.

Left: Kacia Bartel takes a gun to bed in Jose Benazeraf's "Un Epais Manteau de Sang". A bag of diamonds — a missing man — two murders and mixed doubles make this an exciting Mediterranean mélange.



Right & Below Jenny and Vera, two strippers who are held captive in their flat by an armed man in "The Hottest Night".



Above: the attractive legs of Mireille Darc, star (with Alain Delon) of "Jeff" in which film her charm is assessed as "le plus secrètement troublant du cinema francais . . ." by one French weekly.

FRENCH NEWS from page 13

Philippe De Broca is shooting his next film, "Les Figurantes du Nouveau Monde" at Dammartin, a little village in the Ile de France — a village which plays an important role in the film. An American millionaire passes through and falls in love with the village belle, Marie. She refuses his proposal of marriage saying she will never leave her home and her neighbours. Straight-away the American buys up the village and transports it, stone by stone, to America where people visit it rather as they do Disneyland. But the emi-grants return to la Belle France and Marie marries a boy from her village.

Marc Allegret is bringing to the screen "Le Bal du Comte D'Orgel" the novel by Raymond Radiguet. Jean-Claude Brialy will be Francois de Seryeuse while Sylvie Fennec will be the young Comtesse D'Orgel with whom Francois falls in love. Radiguet, who died at the tragically early age of twenty, also wrote "Le Diable au Corps" (filmed by Autant Lara in 1946) and considerably influenced writers of his time, particularly the young Coc-teau with whom he became close friends.

Eric Rohmer is busy on another 'moral story' which will take place mainly on the banks of a mountain lake. The main characters will be the conflict of generations.

Philippe Lemaire and Anny Duperey are the main characters of Claude Mulot's "La Rose Ecorchée" in which the beautiful wife of a successful portrait painter suddenly, by accident, loses her beauty. The painter solicits the aid of a strange surgeon who seems to carry about him the cloak of death.

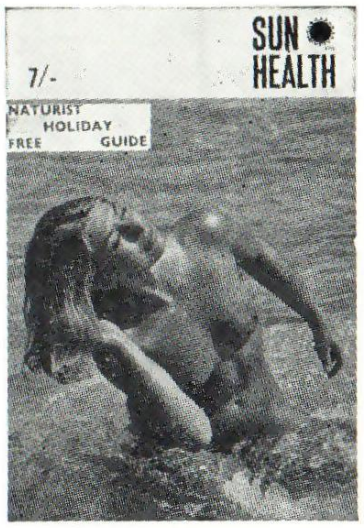
German star Helga Anders will make her first French film as a German student engaged as an 'au pair' by a French couple in Jacques-Paul Bert-rand's "La Servante". As Daniel Gelin is the attractive husband, a famous doctor, naturally the girl cannot resist him.

In place of his habitual crew of about a dozen technicians, Claude Le-louch has about forty around him for his first film to be made in America, "Un homme qui me plait" starring Jean-Paul Belmondo as a film com-poser and Annie Girardot (as an act-ress) who 'please' each other on a car and plane journey from Los An-geles to Rome and then Nice in the exigencies of filming.

After this Lelouch will make "Le rose et le noir" — nothing to do with Stendhal but prostitution. Simone Signoret and Jean-Claude Brialy are the stars. It will be made in France.

Michel Deville is finishing his new film: "L'Ours et la Poupée" in which Brigitte Bardot and Jean-Pierre Cassel star.

7/- SUN & HEALTH



News and views of World Wide Naturism with unretouched natural photographs in Colour and Black and White
Available ONLY by Subscription

NATURIST PUBLICATIONS FROM SUN & HEALTH

Send for the following POST FREE:

Latest edition of
☐ SUN & HEALTH 7/-
Published Monthly

☐ SUN SEEKER 7/-
Published Monthly

THE FOLLOWING **NATURIST SPECIAL PUBLICATIONS**
—FULLY ILLUSTRATED DEAL WITH SPECIFIC PLACES, OR SUBJECTS

☐ NAKED IN THE SUN
☐ INDOOR NUDISM
☐ YUGOSLAVIA—NUDE
☐ ORTIL'S BOYS AND GIRLS
☐ AT THE LAKES OF AUSTRIA
☐ NAKED YOUTH ACTIVITIES
☐ NUDE IN YOUR GARDEN
☐ NAKED AT THE ARDECHE—FRANCE
☐ NAKED HOLIDAYS IN FRANCE
☐ MEDITERRANEAN NUDE HOLIDAYS
☐ *PUBLICATIONS CATALOGUES*—FREE

8/6 PER COPY

Any six sent for **£2 5s. 0d.**, post free

All above twelve **£4 5s. 0d.**

Please send me the above "NATURIST" publications where I have indicated for which I enclose Cheque/Postal Order to the value of £..... and I understand that copies of Naturist publications from SUN and HEALTH Ltd. are supplied on condition that they will not be passed to other than bona-fide Naturists or those sympathetic to the movement, nor will I permit the magazine or photographs to be misused. For your convenience all copies of our magazine are sent in plain sealed envelopes.
Please indicate if

☐ **A Naturist** ☐ **Sympathetic to the movement.** *Signed*.....
I am over 21 years of age.

NAME.....

ADDRESS.....

BOUND HARDCOVER BOOKS

NOW AVAILABLE FROM BOOKSHOPS AND PHOTOGRAPHIC DEALERS in BRITAIN or direct post free

THE SHAMELESS NUDE—stimulating photographs	£7 0 0
WONDERFUL WEBBERS—family nudism in the U.S.A.	£5 15 0
SUN WARMED NUDES—by Andre de Dienes	£5 15 0
GLORY OF de DIENES WOMEN—Andre de Dienes	£4 10 0
WOMEN AND THE SEA—tender yet forceful	£3 10 0
SONS OF SUN AND HEALTH—the male nude by Doris Milward	£2 0 0
BEAUTIFUL FIGURES—published by R. Hofmann Verlag, Germany	£2 0 0
*NAKED WOMEN—full colour	£4 0 0
*SONS OF THE SUN—All colour adult male nude	£5 0 0
*ORTIL'S PAN—Naturist boys and girls	£5 0 0
THE BOY—a photographic essay (Not Naturist)	£8 15 0

* Separate brochure available on request.

S. & H. LIMITED
37 & 39 LOWLANDS ROAD, HARROW, MIDDLESEX

festivals

Right: From Susumu Hani's "Aido" (Slave of Love) with a nod to "Orpheus and Eurydice" it tells the story of a student and a mysterious young woman and her sexy double. Hani is a regular visitor to the Berlin Festival — "She and He" (1964) and "The Girl Nanami" (1968) being particularly noteworthy.

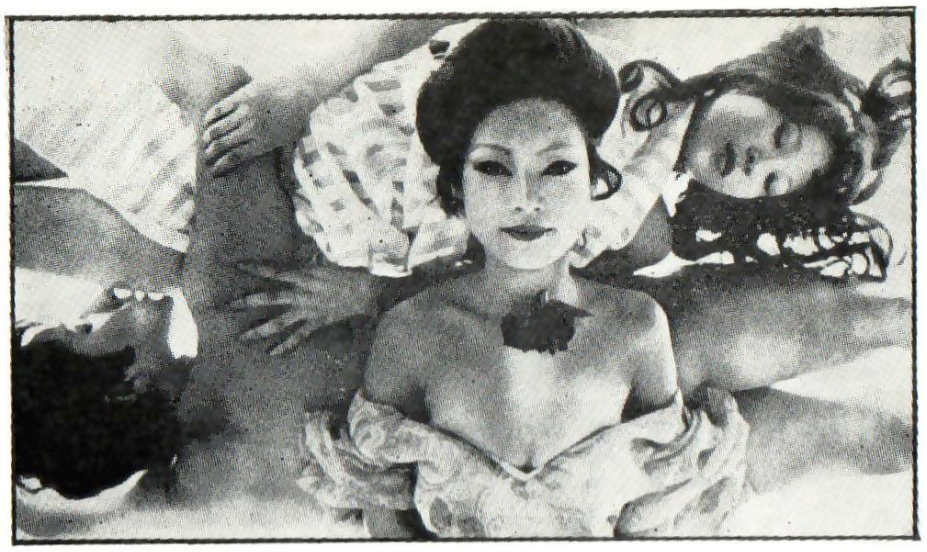
THE VIEWING arrangements were certainly improved this year at Berlin and ticket sales increased but a number of films expected to impress failed to do so and too many were preoccupied with style to the detriment of content. It may be old fashioned but it remains true that to hold an audience for ninety-minutes one must have basically interesting characters — unless you are a Godard and the festival seemed to prove that he is one of the most dangerous directors to imitate.

The Golden Bear was won by the Yugoslav film, "Early Works" directed by the young (his first feature) Zelimir Zilnik and as the other five awards were chosen for reasons decided by the jury their remarks should be noted. "Brazil 2000" directed by Luis Carlos Barreto, Glauber Rocha, Julio Bressane, Jose Alberto Reis and Claude Antoine e Mapa — for originality of theme and realism of characters. "Made in Sweden" directed by Johan Bergenstrahle — for the strength and passion with which the director dealt with a current problem and broke through certain taboos of society. "I am an Elephant Madam" directed by Peter Zadek for the intelligence and liveliness of its direction. "Greetings", directed by Brian De Palma — for the spontaneity and unconventionality of its director and players. "A Quiet Place in the Country" directed by Elio Petri — for the virtuosity of its colour photography.

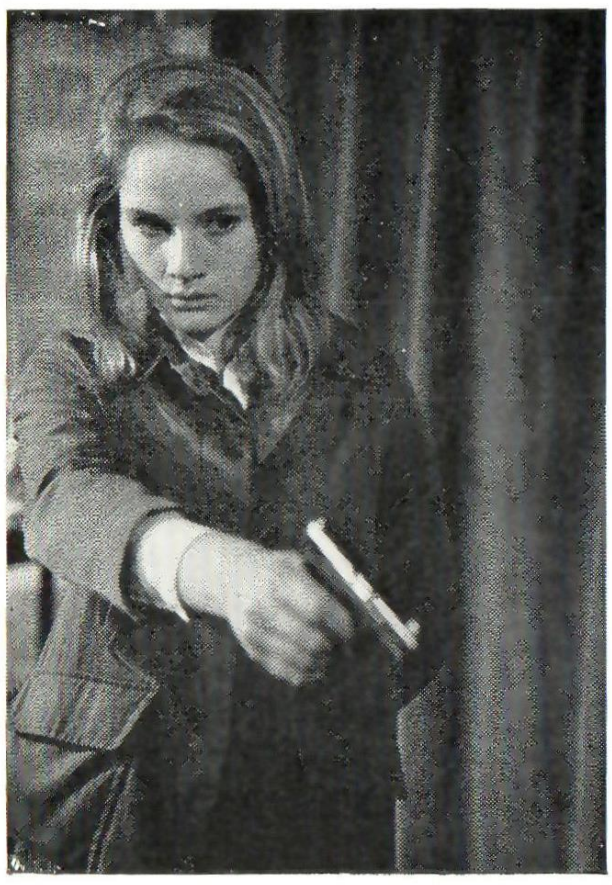
Reflecting on the films one would say that the great themes of the 20th century are at hand but young directors are dealing with them in abstract, voyeuristic, terms because as yet they have not the depth or the magic to turn a symbol into a real cry of humanity. Influenced by the superficiality of television they shock but do not involve us.

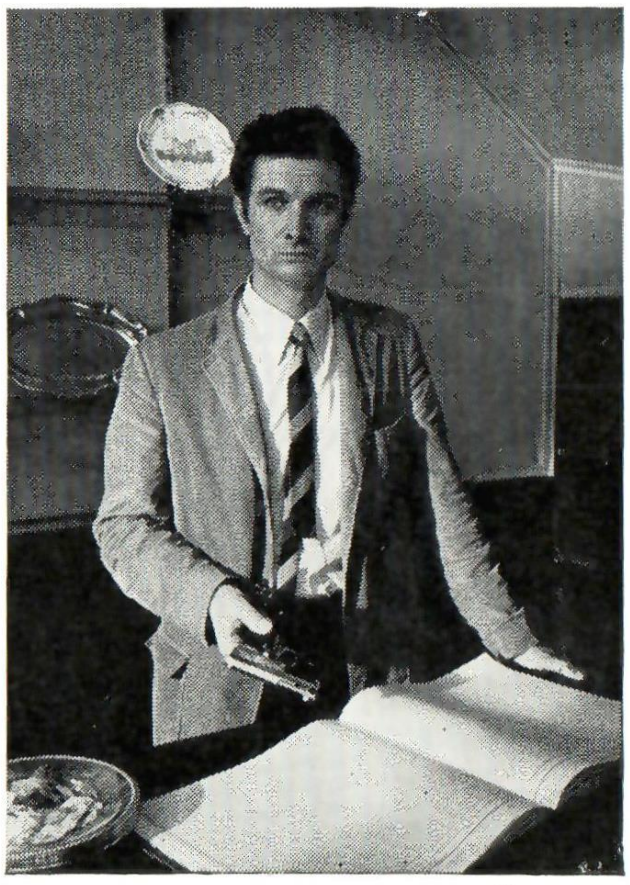
SAN SEBASTIAN as always provided some interesting films seen in pleasant surroundings. Francis Ford Coppola's "The Rain People" deservedly took the first prize (the Golden Shell), which has Shirley Knight as a young woman who, disturbed at the prospect of becoming a mother, leaves her sleeping husband one morning and sets out on a cross-country drive to help rationalize her fears. The Silver Shell was divided by "Les desafios" directed by the young Spaniard (his first film) Claudio Guerin (this was an interesting three story look at young American hippies in Spain) and Robert Bresson's new film "Une femme douce".

Best actress award was shared by Ludmilla Chiursina in Nikolai Moskalenko's "The Little Swan" and Stefania Sandrelli in Lizzani's "L'Amante di Gramigna".



Above: From Zelimir Zilnik's Grand Prix (Golden Bear) film, "Early Works". It is rare that a director can integrate political idealism into a contemporary story with complete naturalness. This Zilnik does in his film about today's younger generation which is concerned less about a political abstraction than a workable way of life. The film also marks the gradual establishment of a young Yugoslav cinema (see CFR April 1969) which may prove as vital as that of the young Czech cinema.





Left: Dominique Sanda, a 17 year-old cover-girl and Guy Frangin, an artist and discovered by Bresson at the May salon last year, play the chief roles in Bresson's latest film, "Une Femme Douce". A young married woman throws herself from a fifth floor window. Her husband later sits beside her body and recalls his first meeting with her and sudden decision to marry her. He remembers their quarrels — when she ran away — when, one night, believing him to be asleep, she put a loaded revolver to his head. Had she meant to kill him? Why had she committed suicide when they had resolved their quarrels and looked forward to a happy future? Bresson's first film in colour, it is, as usual, a meticulous study of character and motivation.

august

Correct at time of going to Press. Readers are advised always to phone before making a long journey. Subject to alteration.

Academy One (GER 2981) — Jancso's Silence and Cry
Academy Two (GER 3129) — Shakespeare Season
Academy Three (GER 8819) — Laurence Olivier in The Dance of Death
Baker Street, Times Cinema — Repertory.
Berkeley (MUS 8150) — From Aug. 7th — The Great Train Robbery & Michel Simon in The Two of Us
Cameo Moulin — 9 Ages of Nakedness
Cameo Poly (LAN 1744) — The Switchboard Operator & Innocence Unprotected
Cameo Royal — Loving Feeling & Faithful in My Fashion,
Cameo Victoria — I Am Curious (Yellow);
Charing Cross Road, Tatler (GER 4815) — School for Sex. Next Programme: Sexy Susan Sins Again
Cinecenta (930 0631-2) — Four cinemas:
Cinephone, Oxford Street (MAY 4721) — Ingrid Thulin, Jean Sorel and Sylvie Fennec in The Depraved
Compton Club (GER 4555) — Members only.
Continentale (MUS 4193) — Essy Persson and Anna Gael in Therese and Isabelle (Aug. 7th).
Dilly Club (GER 6266) — Members only.
Gala Royal (AMB 2345) — Who's Afraid of Virginia Woolf & The Fox
Paris Pullman (FRE 5898) — Memories of Under development.
Piccadilly, Jacey (REG 1449) — The Wonder of Love

new cinema club

Membership 25s.
Free illustrated programme available now.
122 Wardour Street ▪ London W 1 ▪ Tel.: 734 5888

Our new season features An Evening with John and Yoko — launches "Praise Marx and Pass the Ammunition" — introduces "The Tattooists" — adds "Strip", "Carousella" and "The Arousing" to our Forbidden Film Festival — premieres two Czech and two Yugoslav features — selects an all-night underground show of American eyeopeners — offers "Dreams That Money Can Buy" and "David Holzman's Diary" — and repeats "Weekend", "Chelsea Girls", "The Trip", "Trans-Europe Express", "Wild Angels", "Relativity", "Scorpio Rising", "Echoes of Silence", "La Collectionneuse", "Warrendale" and many more.

Windmill — Swedish Fanny Hill & I, A Virgin,
Hampstead, Everyman — The Yellow Submarine, 4 (7); Les Parapluies de Cherbourg, 11 (7)

Birmingham, Cinephone — Sinning Urge & Saturday Night Out; Sin Sun and Sex & Walk the Hot Streets; Teenagers & Aquasex; School for Sex & Sweden Heaven & Hell
Brighton, Kemp Town, Continentale — Wonder of Love & Galia, 1 (3); From August 4th — Doctor Zhivago. From August 31st — South Pacific.
Edinburgh, Jacey — Sin, Sun and Sex & Walk the Hot Streets; Sinning Urge & Nude in Charcoal; Joan of Arc & Under Capricorn; Eva — and The Way to Love & Greetings
Liverpool, Jacey — Adam and Eve & Love Trap; Escalation & The Sextile; A Virgin for the Prince and Silken Skin; Project X & The Penthouse
Manchester, Cinephone — Teenagers & Aquasex; A Curious Way to Love and The Possessed; Mon Amour, Mon Amour & Roseanna

CLASSICS

Baker Street — Late Shows — Yellow Rolls Royce, 15 (2)
Chelsea — This Property is Condemned, 3 (6); Closely Observed Trains, 10 (7); Viva Maria, 17 (7); Alphaville, 24 (7); Late Shows — Horsefeathers, 4 (5); Black Sabbath, 11 (5)
Chingford — Late Shows — The Invisible Dr. Mabuse, 8 (2); The Nanny, 22 (2)
Hampstead — La Strada & The Queen, (7); Ulysses 10 (7); Late Shows — Every Friday and Saturday — La Strada, 8th; Intimate Lighting, 9th; Ulysses, 15th; The African Queen, 16th; To Love, 20th; How to be Loved, 23rd
Hendon — Barefoot in the Park & Judith, 10 (7); Late Shows — Black Sabbath, 8 (2); The Penthouse, 29 (2)
Notting Hill — The Collector, 3 (7); Night Games, 17 (7); Casino Royale, 31 (7); Late Shows — Empty Canvas, 18 (5)
Waterloo — Accident, 3 (7); evenings
Belfast — Late Shows — Fall of The House of Usher, 15th
Bradford — Late Shows — The Penthouse, 15 (2); The Invisible Dr Mabuse, 22 (2);
Camberley — Late Shows — The Raven, 16th; The Leather Boys, 30th
Erith — Late Shows — The Invisible Dr Mabuse, 16th; The Flesh and The Fiends, 23rd
East Grinstead — Late Shows — Empty Canvas, 16th; The Nanny, 30th
Gillingham — Late Shows — Adios Gringo, 16th
Glasgow, Curzon — Late Shows — Madeleine, Telephone 136211, 8 (2); The Shadow of the Cat, 29 (2)
Portsmouth — The Knack, 24 (7); Late Shows — For a Few Dollars More & The Knack, 23rd

NATURALLY enough Carlo junior has preoccupied Sophia Loren for the past year or so and the consequent gap was, it would appear, to be filled by two Italian films "C'era una volta" and "Questi fantasmi".

The first of these, made in 1966 and directed by Francesco Rosi is now being premiered as "Cinderella — Italian Style".

It is some time since Sophia made an impact comparable to "Two Women" — perhaps this is the reason why she has now returned to Vittorio De Sica and co-star Marcello Mastroianni (who has also suffered a rather indifferent patch) for her return to the studios. The film, is, of course, "Girasoli".

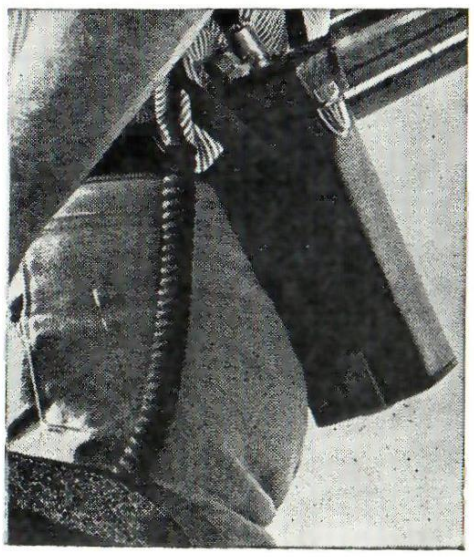
News from Cinecenta is of three exciting films for early release. They are "La Piscine", starring Alain Delon and Romy Schneider which has been a tremendous hit in Paris; "The Sisters", an Italian film starring Nathalie Delon, and Chabrol's new film, "Que la Bete Meure" from Nicholas Blake's book, "The Beast Must Die".

Admirers of the comedian Louis De Funes should note that "The Gendarme of St. Tropez" and "The Gendarme in New York" are on Rank release.

An interesting re-release is Visconti's "Bellissima" which begins a 'film a week' season at the Paris Pullman in the middle of the month. Made in 1952 it stars Anna Magnani as a working-class mother, over-keen to push her small daughter into films. It was the time when the Italian cinema was beginning to bloom on the international scene and this is one of Visconti's few films in which the environment does not actively compete with the characterisation.

Following in this season are Pasolini's "The Gospel Accrding to St. Matthew", "Hugs and Kisses" (uncut), and Vittorio De Sica's "Miracle in Milan" (made in 1951).

The National Film Theatre is closing in August for extensions, but will continue to operate at Academy One, Oxford Street, commencing a Buster Keaton festival (August 14th) with "The Navigator".



Southampton — Late Shows — The Leather Boys, 15 (2); See You in Hell Darling, 22 (2); Adios Gringo, 29 (2)
Taunton — Witchcraft, 24th (1 day); Late Shows — The Nanny, 9th; The Leather Boys, 23rd
Wallasey — The Love Bug, 17 (7)
Yeovil — Mayerling, 17 (7); The Graduate, 31 (7)

clubs

Tatler Club Glasgow — Sexy Gang & Hot Nights in Frankfurt, 3 (7); Libido & Paris in the Raw, 10 (7); Dark Nights in St. Pauli, 17 (7); Mainly for Men, 24 (7); Teenagers, 31 (7); Late Shows — Dear John, 8 (2); Prelude to Ecstasy, 15 (2); Le Bonheur, 22 (2); Night Games, 29 (2)
Tatler Club Leeds — Mainly for Men & Passport of Shame, 3 (7); Stefania & Madchen, Madchen, 10 (7); Ulysses, 17 (7); Erotic Urge & Hottest Night, 24 (7); Late Shows — Career Girl, 8 (2); Sex from a Stranger, 15 (2); Preludes to Ecstasy, 22 (2); Of Love and Desire, 29 (2)
Tatler Manchester — Intimate Report, 3 (7); Unfaithful Night & Virgin Youth, 10 (7); Lust in the Swamps & The Vixen, 17 (7); Sex Killers Incorporated & French Without Dressing, 24 (7); Sexy Gang, 31 (7); Late Shows — Loving Couples, 8 (2); Career Girl & My Bare Lady, 15 (2); Woman in White, 22 (2); The Yellow Teddybears, 29 (2)
Tatler Club Stockwell—I, A Woman, 3 (7); Private Property & Bed Without Breakfast, 10 (7); '491', 17 (7); Trans-Europ Express & Shadows, 24 (7); Late Shows — Seduced in Sodom, 8 (2); Preludes to Ecstasy, 15 (2); Les Liaisons Dangereuses, 22 (2); The Virgins, 29 (2)

Kidsgove, Queen's Club Cinema — Mondo Keyhole & Experiment in Evil, 6 (2); Raw Ones & Moment of Truth, 17 (7); Weekend & Girls Led Astray, 24 (7); Aquasex & New Angels, 31 (7)

Right: From "Memories of Underdevelopment" a Cuban film directed by Tomas Gutierrez Alea which, with Humberto Solas's "Lucia", shown at the recent Moscow Festival, is evident proof of the important talent in this embryo industry.

"Memories of Underdevelopment" is showing at the Paris Pullman. It is the absorbing account of the bourgeois, Sergio, who wants to come to terms with the revolution while maintaining certain traditional values which he believes are still valid. His friends and wife have left Cuba, but he remains, having an affair with a young girl whom he tries to 'polish'. The affair ends absurdly with Sergio accused of rape and the girl's family insisting on marriage.

During the film, Sergio recalls his past life — his own early student protests, the indifference of the bourgeoisie. Now, at middle-age, Sergio realises he is neither a revolutionary nor a bourgeois.

Left: Scandinavian star, Essy Persson, who made a big impact in "I, A Woman", can be seen this month in "Thérèse and Isabelle" based on the story by Violette Leduc which constitutes the first part of "Ravages" published here by Arthur Barker Ltd., 30s.

cineclub 24

The Cinecenta movement has certainly been one of the most forward-looking plans in current cinema-going and the company is to open at the end of the month what it describes as 'London's most luxurious members-only film club' — Cineclub 24 (at 24 Tottenham Court Road). The first film will be "As the Naked Wind from the Sea", a Swedish film directed by Gunnar Hoglund. In this a young violinist gives up his studies to spend a summer on the archipelago. His relationships with several young women, including his step sister, make him less withdrawn and more aware of human needs which in turn will bring greater depth to his musicianship.

Another film due in at this 'prestige cinemaclub' is "Sensation" directed by Ottavio Alessi and which has been well illustrated in previous numbers of CFR. The club, incidentally seats nearly 250 people and the six shilling membership is for adults over eighteen.

LONELY? BORED?

Find friends, pen-pals, romance, marriage or adventure at home and abroad: Send s.a.e. for details now to: ELITE FRIENDSHIP Bureau, 104, Lower Ford Street, Coventry. The ONLY guaranteed club for both sexes young or old, single or married. Use our Experience for Your pleasure!

Penfriends of all ages wanted for correspondence with others at home and abroad.

Send a stamped addressed envelope for full details to:

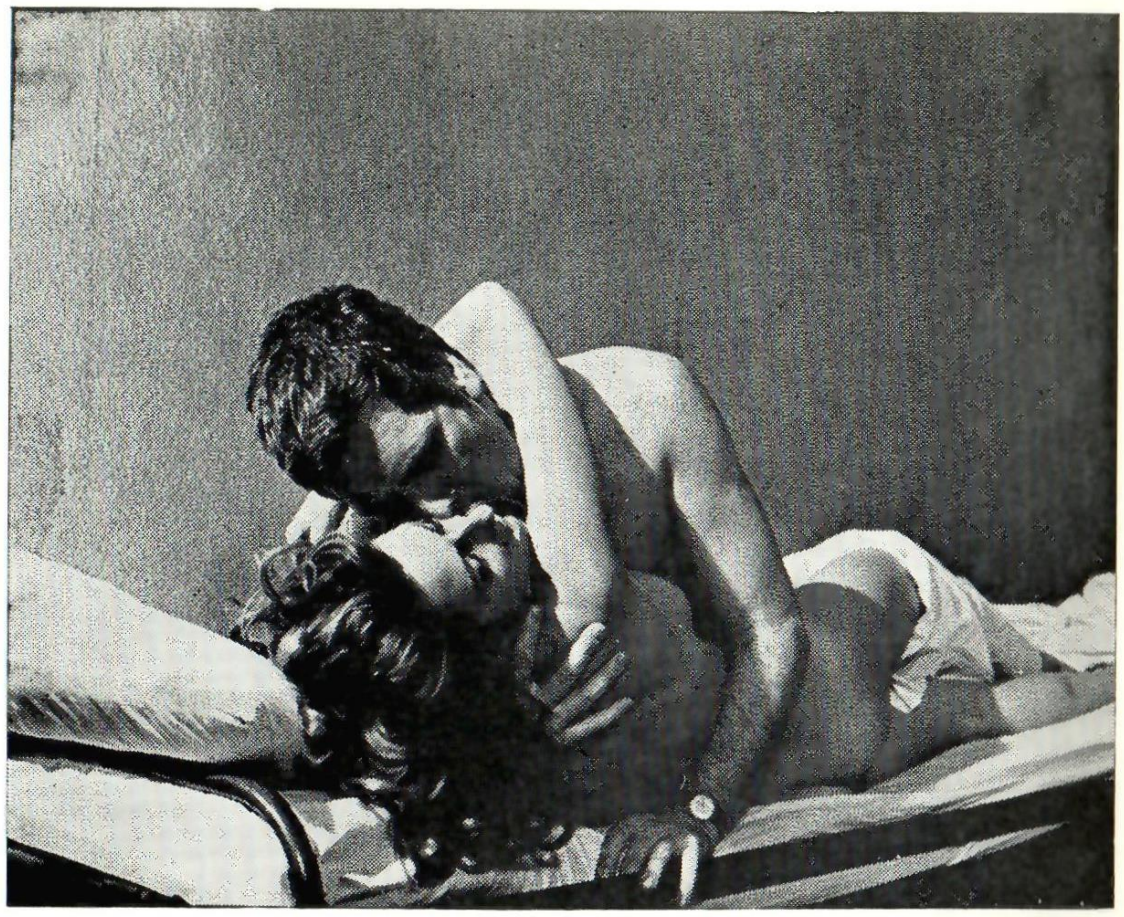
THE PEN SOCIETY,

(Dept E. 96) Chorley, Lancs.

EDINBURGH

THE EDINBURGH FILM FESTIVAL has been extended this year and some of the films and programmes are as important and as provocative as anything seen at the recent European festivals.

Scorpio Films of Amsterdam are presenting their English speaking 'sex-psycho-suspense mystery' "Obsessions" which we dealt with last month. This thriller, set in Amsterdam, stars Alexandra Stewart, Dieter Geissler, Tom Van Beek and features Vibeke, a Norwegian discovery.



Right: From "Obsessions".

Below: Marijke Boonstra and Dieter Geissler in "Obsessions" directed by Pim de la Parra.

Another film bound to create controversy is Frankie Dymon Jnr.'s "Death May Be Your Santa Claus". This tells the story of a Negro student who is sent down for failing his political science exams. He has a fantasy affair with a girl on a telephone. She sounds white, blonde and beautiful — and turns out to be coloured. He lapses into revolutionary dreams but sees society embracing promiscuity and destroying itself. This is Frankie Dymon's first film as a director — he has previously played leading roles in "Some People" and Godard's "One Plus One". The film features Donna

Dolce, Merdel Jordine, Ken Gajarda and the sound-track was composed by the Secondhand Group.

An important event at Edinburgh will be the Swedish Film Week in which five important new productions will be shown — Widerberg's "The White Game" in which he and 12 assistants from the National Film School examine the demonstrations that stopped Sweden's David Cup; Peter Watkins' "The Gladiators", Susan Sontag's "Duet for Cannibals"; Jan Halldoff's "The Corridor" and Per Ahlin's full-length animated feature, "Out of an old man's Head".

UNIQUE FILMS

Have the most exciting range of 8 mm. Glamour Movies available. Illustrated lists of our exclusive productions available to adults only on request.

Uncut 50 ft. B/W sample 10/-
Standard or Super 8.
Colour sample £2.0.0.

UNIQUE FILMS (C.F.1.) West Central Street
LONDON W.C.1.

Make new friends of the opposite sex in the most reliable and inexpensive way.

Over 50,000 successful introductions!

Sim

Free details S.I.M. (61) Braemar House, Queens Road, Reading, Berks.

GLAMOUR - GLAMOUR - GLAMOUR

Superb range of guaranteed top-quality 8mm. Glamour Films at only 17/6d. per 50ft. Best and cheapest on the market.

Send 2/6 for fully illustrated brochure or 17/6 for terrific sample film.

HERALD FILMS (CFR)
192 Broadway,
London, S.W.19.

JANE SCOTT

for genuine friends

Introductions opposite sex with sincerity and thoughtfulness

Details free.
5d. stamp to: **Jane Scott**
50/CF Maddox St. London W.1

Continental Film Review

Back Numbers available:

2/- per copy; U.S.A. 50c.

1965: April, July; **1966:** March–July, Sept.; **1967:** May–Dec.; **1968:** March–Dec.; **1969:** Jan.–July;

Special issues: December 1963:
2/6 per copy; U.S.A. 55 cents per copy.

POSTAGE — PRINTED MATTER RATE:
UP TO 3 COPIES 6d., USA 10 cents extra
3 to 6 copies 1/–, USA 20 cents extra
6 COPIES OF MORE Post free.

Money with Order to:

71 Oldhill Street, London, N.16.

8MM. HOME MOVIES (STANDARD or SUPER 8)

SPECIAL OFFER. NEW, TOP QUALITY 50FT. FILMS ONLY 12/- EACH OR ALL 6 FOR £3 POST FREE UP TO 24/- ANYWHERE ELSE.

CHARLIE'S KNOCKOUT DROP (Charlie Chaplin)
CHARLIE JOINS THE POLICE (Charlie Chaplin)
GRAVE HEROES (Laurel and Hardy)
THE MAD BUTLER (Laurel and Hardy)
CRAZY CAR CAPERS (Cartoon)
MAN TURNED MONSTER (Horror)

200FT. REELS £3.5.0d.—OUR PRICE £2.10.0d.

EASY STREET (Charlie Chaplin)
SAILORS BEWARE (Laurel and Hardy)
VAMPIRES CURSE (Horror)
WHITE MAN'S BLUFF (Gregory Peck)
HELL DRIVERS (Dare Devil Thrills)
WOMEN WRESTLERS (No Holds Barred)
NEVER SAY DIE (Skyscraper Thrills—Harold Lloyd)
GOOD SCOUTS (Our Gang)
THE BODY SNATCHERS (Horror)

LONDON TO BRIGHTON 500 MPH
100ft. reel £2.10.0d.—our price £2.0.0d.
MONEY BACK 7-DAY GUARANTEE
Thousands of titles to choose from—call at our New Oxford St. shop

NEW! BATTERY OPERATED PROJECTOR 3·10·0

GIANT ILLUSTRATED CATALOGUE FREE

PORTLAND FILMS

Dept. CFR 45 New Oxford Street
LONDON W.C.1

festivals

swinging edinburgh

EDINBURGH intends to be lively this year. Special events include a **Student Film Festival** with work from the most progressive film schools of the world: Hungary, Belgium, Holland, America and Britain; **Expanded Cinema and the London Film-Makers Co-op** including American guerilla newsreels with comments from Richard Hammerslay, world premiere of a new feature by David Larcher, John Chamberlain's "The Secret Life of Hernando Cortex" and films from the Italian co-op; **Seminars on Film and Cinema Aesthetics** at Melville College under Peter Wollen. **Pop Festival** films of pop music and pop stars; **Samuel Fuller Retrospective** (complete works); **A Mini-Godard Season** including **Le Gai Savoir** and **One Plus One. Graphics Festival** — the best in film and TV graphics; **Swedish Film Week; Aldo Tambellini Retrospective,** including "Black TV", the Oberhausen Grand Prix winner and shown for the first time in Europe in its two-screen version; **The Experimental Film** — directions and explosions; **History of American International Pictures** including five features by Roger Corman including, it is hoped, "The Little Shop of Horrors", "Machine-Gun Kelly" and "Fast and Furious". And, of course, the feature films which currently confirmed include: "More" (Barbet Schroeder); "The Fall" (Peter Whitehead); "Death May Be your Santa Claus" (Frankie Dymon); "Woman in the Wall" (from Korea); "The Bed-Sitting Room" (Dick Lester); "The Learning Tree" (Gordon Parks); "Obsessions" (Pim de La Parra); "Palaver" (Belgium); "Stereo" (Canada); "Think of a Number" (Denmark); "The Promise" (GB) Howard; "The Upthrown Stone (Hungary); "Sun and Shower" (India); "My Love in Jerusalem" (Israel); "Warm in the Bud" (U.S.A.); "The Aquarium" (U.S.A.); "Proud, the Ruined and the Dead" (Columbia); "King Murray" (U.S.A.); "Whiskey Flats" (U.S.A.); "Children's Games" (U.S.A.); Dillinger is Dead" (Italy); "Rain People" (Francis Ford Copolla).

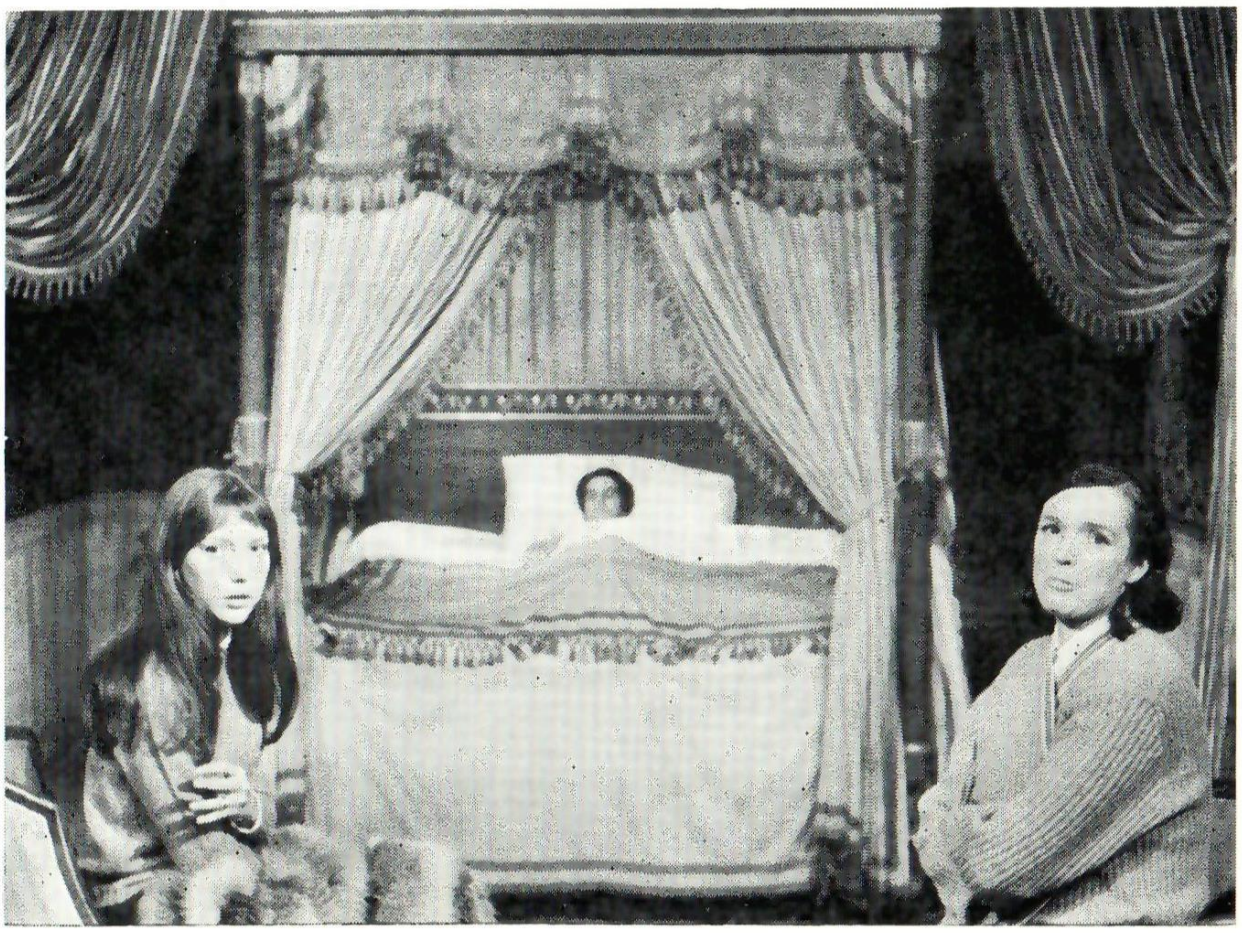
MOSCOW

MOSCOW FESTIVAL AWARDS

Gold Awards for feature films to Humberto Solas's "Lucia" (Cuba), Germi's "Serafino" (Italy) and "Till Monday" (USSR).

Special awards to Ivan Pyriev (Brothers Karamazov); Carol Reed (Oliver); Annelie and Andre Thorndike (Diary of a German Woman).

Best Actors: Ron Moody (Oliver); Tadeusz Lomnicki (Pan Wolodiowski — Poland). Best actresses: Irina Petrescu (Woman for one Season — Rumania); Anna Maria Picchio (Strip of Sky — Argentina).



Left: From Pasolini's "Porcile" (see CFR March 69) one of the first films to be selected for Venice. Other films include "Under the Sign of Scorpio", a film manifesto directed by the Taviani brothers; "Benito Cereno", Serge Roullet's film based on the story by Herman Melville; a Cuban film about the Cubans revolt against the Spanish; "The Sirrocco of Winter", a French-Hungarian production dealing with the attack of the Hungarian and Croat anarchists on Alexandra III of Yugoslavia in 1934 at Marseilles.

The 22nd Locarno festival will be dedicated to 'young cinema' and will include only first and second works of directors. The information section will include a selection of the best films made in Switzerland in 1968-69. An international jury of five young directors will award four "Leopards" (designed by the Ticinese artist Remo Rossi) to four feature films and two shorts. Two other juries will officially judge competition films: the 'jury of youth' and the 'Film Press Jury'.

The Lausanne Film Institute will organize a retrospective dedicated to the films of Luchino Visconti.

Photographs, Magazines, Films etc. available from many parts of the World — Pop Star — Film Star — Glamour etc.

Send 2/6 for details, stating requirements to:

LORELEI PHOTO SERVICES,

Avon House, 24B Avon St., Sparkhill, Birmingham 11.

8mm GLAMOUR PRODUCTIONS

Superb new range, wide collection. Only 15/- for an exquisite 50ft. film.

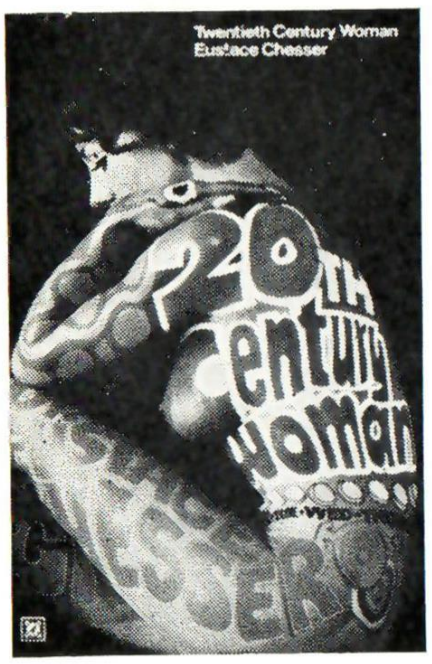
Top quality guaranteed.

Send only 10/- for sample film or 9d. stamp for list.

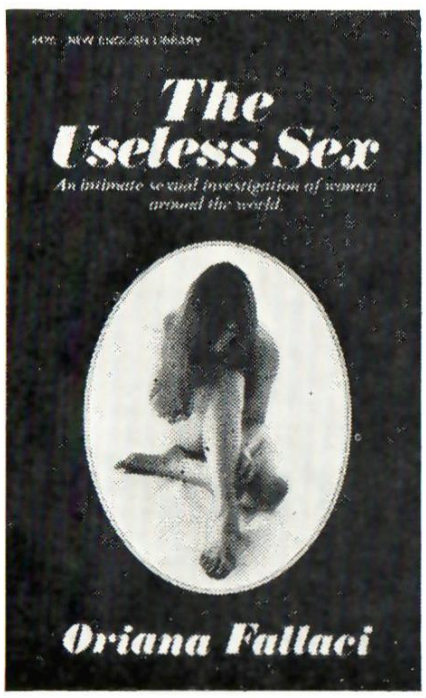
HI-FILMS, P.O. Box 506, London, S.W.19.

C F R BOOK SERVICE

ORDER WITH CONFIDENCE FROM THIS LIST

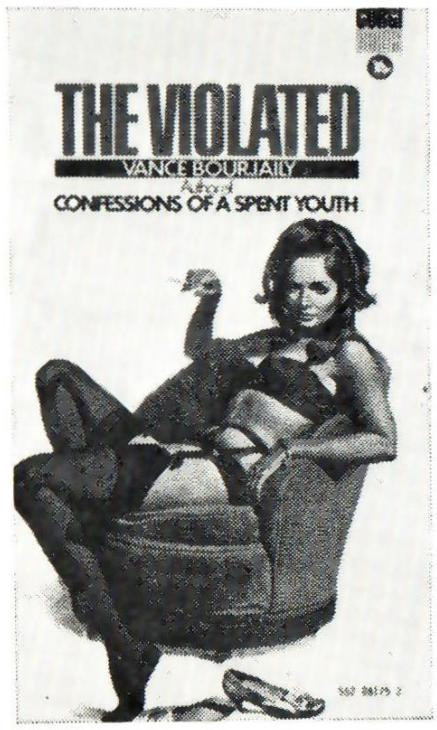


20th CENTURY WOMAN. A study of the English Woman, a book which examines the sexual behaviour and conditioning of women today. Giving the viewpoint of both single and married women; their attitudes to pre-marital sex and family relationships. Dr. Eustace Chesser includes a new preface on the enlightened attitude towards sex in general. **Price 5s.**



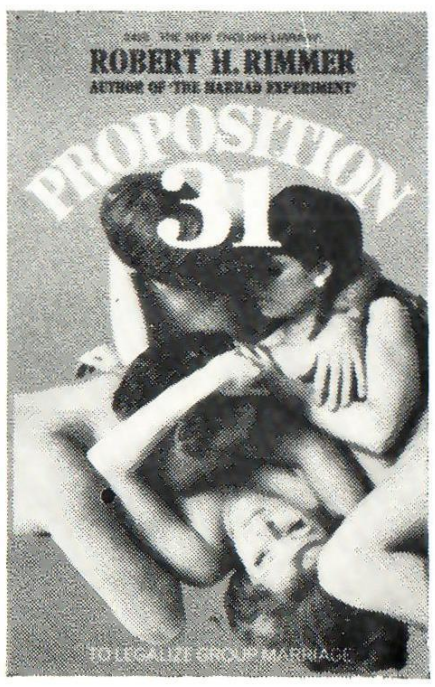
THE USELESS SEX. "God, how I wish I'd been born in one of those countries where women count for nothing. Ours is a useless sex anyway". This remark by a beautiful Italian woman set Oriana Fallaci out on a journey around the world, to meet and talk to women. She spoke with women in purdah, with the matriarchs of Kula Lumpur, with Hong-Kong taxi girls, with emancipated American women. Her report is a record of modern woman's thoughts. **PRICE 8s.6d.**

COMMUNITY OF WOMEN. Each morning every eligible man left for the city — leaving loneliness, frustration and unfulfilled hungers in his wake. Leaving behind the wives, their empty days filled with daring dreams. **Price 5s.**



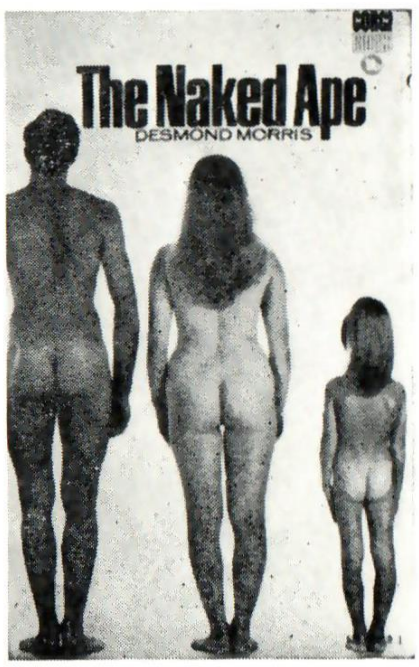
THE VIOLATED. One woman and three men in a thirty year span — meeting many people — people who are 'the violated' in this novel. It undertakes to define the moral and intellectual quality of a generation and their sexual experiences.
Price 7s.6d.

PROPOSITION 31. The sensational novel which begins where "The Harrad Experiment' finished. **Proposition 31** is a novel of two married couples who set up home together under one roof. Sharing everything — their possessions, their beliefs, even their beds. **Price 5s.**



I, A LOVER. The sensational novel that rivals 'I, a woman'. This is the novel which rocked the whole of Scandinavia — renowned for its permisiveness. It is the story of one man and many women. One man who thought that nothing a woman could do would shock or surprise him — until his wife left him and he met fourteen-year-old Lolly. And she was only the beginning. **Price 5s.**

LONDON UNEXPURGATED. Here is England's answer to the best-selling American book on New York. Places with gorgeous dollies. A-Z guide to clubs, pubs, off beat organization, gambling etc.
PRICE 10s.6d.



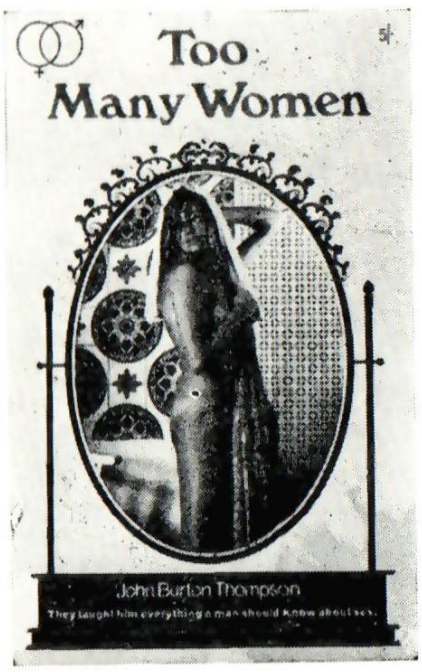
THE NAKED APE is an intensely provocative and compulsively entertaining study of Man, his sexual and social habits, his agression and emotions. In Dr. Morris's survey the whole range of human activities becomes suddenly and embarrasingly transparent. Those who read this fascinating book will never feel quite the same.
PRICE 5s.

SEXUALIS '95. The year 1995 — the world is totally engaged in the pleasures of eroticism. The biggest tax is paid to the Sexual Finance Bureau. On the railway lines, a visit from a prostitute is included in the price of the ticket. **PRICE 5s.**

THE OLDEST PROFESSION — A History of Prostitution. Lujo Bassermann traces the colourful history from ancient Greek sex markets to the sophisticated call-girls of modern times. **Price 8s.6d.**

MELINDA is totally amoral and bent on living her life to the full on her own terms. She marries and discards husbands in rapid succession, becomes an MP, masterminds the Great Train Robbery, takes the Prime Minister as her lover, becomes a secret Agent, commits murders, takes part in bizarre orgies and is finally punished for her excesses by being placed in permanent orbit around the Earth in a Russian space capsule.
PRICE 7s.

FIVE GIRLS. We meet five luscious, enchanting girls: Bes, Gill, Anna, Helmi and Shirl; each affectionately caught, with wit, with daring, and an impudent camera eye,
PRICE 21s.



TOO MANY WOMEN. "May I kiss you?" She looked at him very young, defenceless. Her dark hair was hanging loosely about her shoulders. "That's the first time anyone ever asked me that" she said softly. "You may kiss me" He did. Too many women taught him everything a man should know about sex.
PRICE 5s.

Books up to 8/-, Please add 6d. postage ; over 8/- post free. Unless postage stated.

Send money with order to:
EURAP PUBLISHING CO. LTD.
71, OLDHILL ST., LONDON, N.16.
FULL LIST OF BOOKS FREE WITH EVERY ORDER OR SEND S.A.E.
PLEASE USE BLOCK LETTERS

Lover shared by...
Mother and Daughter!

CINEPHONE 629 4721
OXFORD ST. OPP. SELFRIDGES

PLUS

HOT BLOOD

Erotic Problems of Young Men

The Promiscuous Society X

DEPRAVED

★ingrid THULIN
with ★jean SOREL
★sylvie FENNEC